

Sets in Order

35¢

The Official Magazine of SQUARE DANCING

9TH ANNUAL
SQUARE DANCE

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JUNE 9-10-11

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JUNE, 1960

VOL. XII, NO. 6

Singing Calls in Season!

With summer here we look to the joy of outdoor dancing. What better time for singing calls than now. Enliven the fun of summer with LEE HELSEL'S new recording of "WISHING" and "I DON'T KNOW WHY." Our new musical sound, introduced recently with 'Deed I Do, accompanies Lee on these two delightful singing calls.

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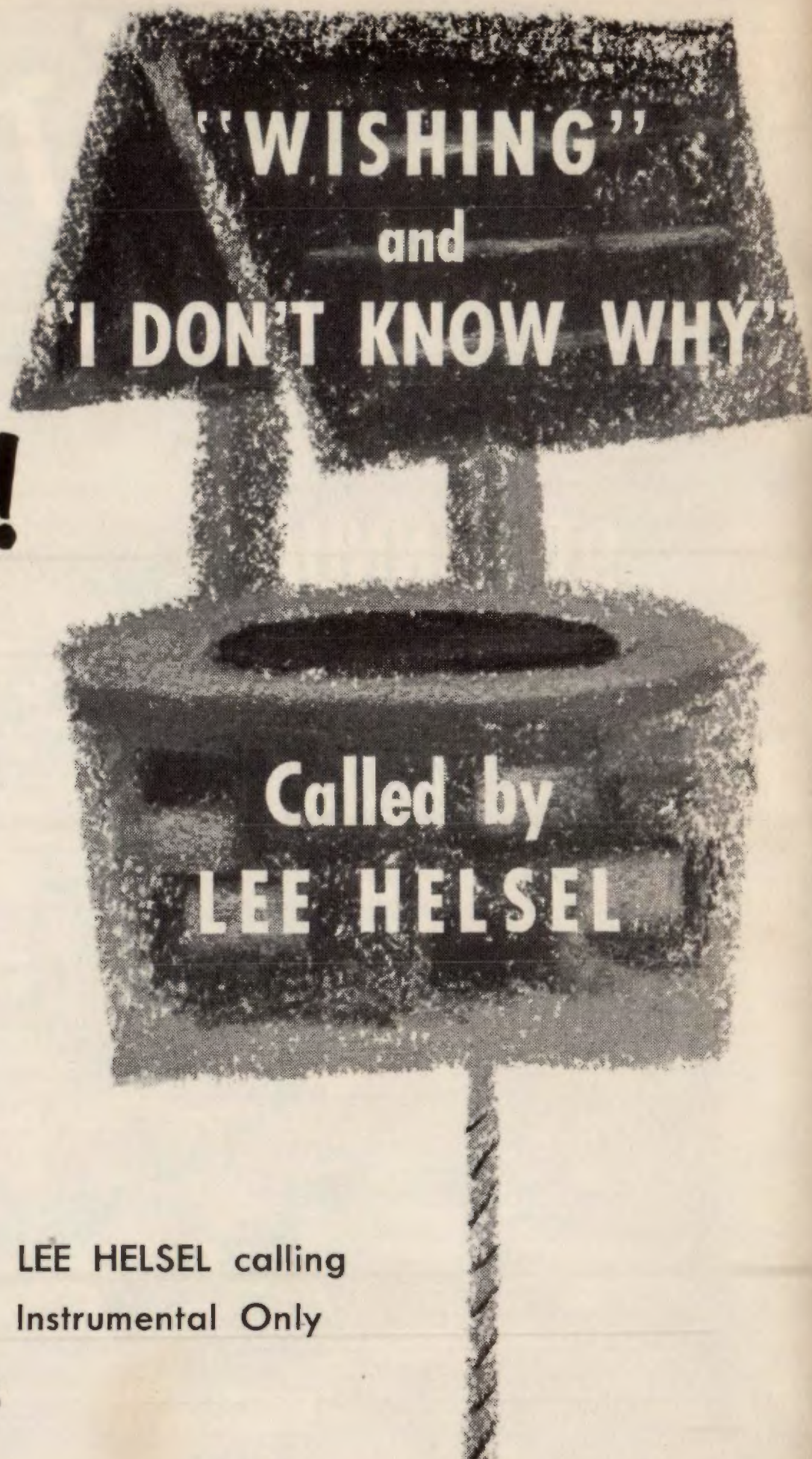
Sets in Order

RECORDS

Round Dances in Style!

We have two that fit this classification — "HINDUSTAN" ... a charming two-step written by *Fred Christopher* of St. Petersburg, Florida, and "LIGHT FANTASTIC" by *Bryce and Elner Reay*, Dayton, Ohio. "Light Fantastic" incorporates the lovely old waltz tunes of *Sidewalks of New York*, *Good Old Summertime*, and *The Band Played On*. Could anything be more enjoyable than dancing to these oldies on a balmy summer night?

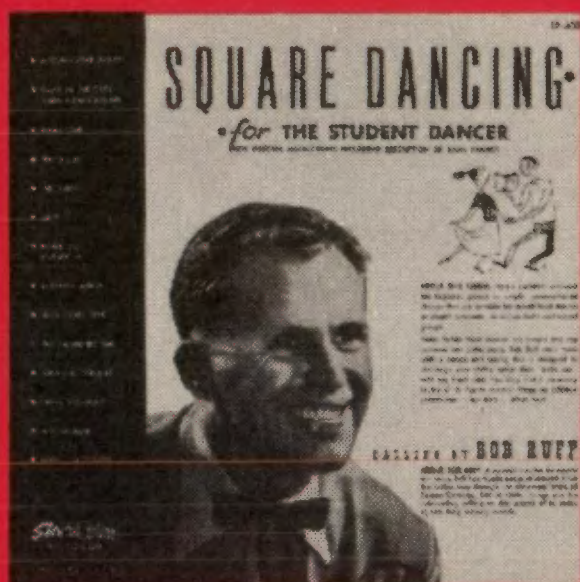
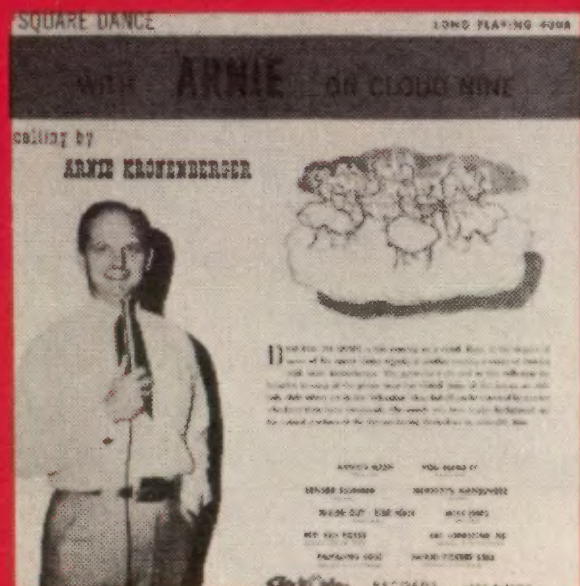
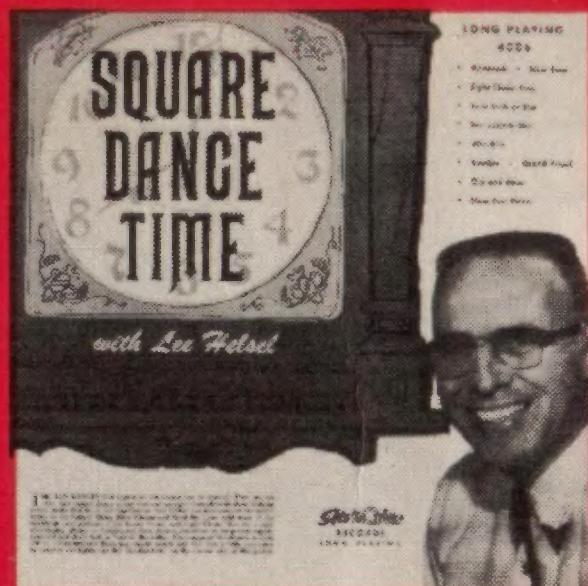
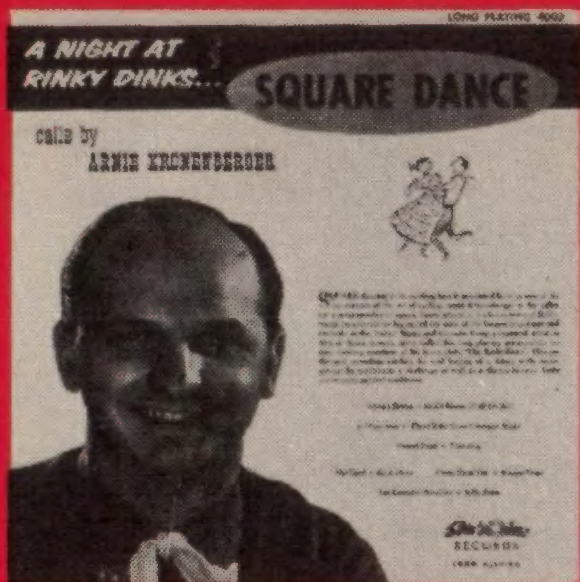
ASK FOR S.I.O. #X 3113 "LIGHT FANTASTIC" and "HINDUSTAN" AT YOUR DEALERS!



The SQUAREDANCE PICTURE

Summer is coming and with it the slowing down of square dance activities in places where it gets "just too hot to dance." This isn't the case in Penticton, British Columbia. Here the Aquaducks (folks who enjoy dancing in the water as well as out of it) have a gay old time "dip 'n diving" in the nearby lake. Come on in — the water's fine!





10 ALBUMS

THESE ALBUMS bring the best of square dance callers and dances into your homes, your patios, your club halls, your recreation centers. They can provide many evenings of dancing entertainment wherever and whenever you choose to gather with friends and neighbors to dance. You can play them over and over again and experience the thrill of the big time dance as often as you wish.

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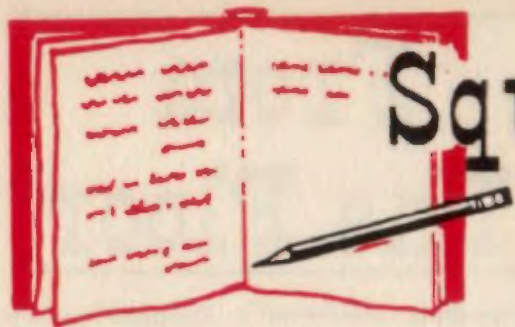
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ARNIE KRONENBERGER: 4003—An on the spot club dance called with all the frills. **4008**—An album of favorites for mixed levels.

BOB PAGE: 4010—Singing and patter calls at club level with just enough challenge.

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Sets in Order
RECORDS



Square Dance Date Book

- June 1-4-24th Natl. Folk Festival
Carter Barron Amphi., Washington, D.C.
- June 4-6th Ann. Northwest Ark. Festival
Clark Bowl, Fayetteville, Ark.
- June 4-11th Ann. Spring Fest. Westchester
Assn., Westchester Co. Ctr. Bldg.,
White Plains, N.Y.
- June 5-June Jamboree
Blue Moon nr. Xenia, Ohio
- June 9-11-9th Ann. Natl. Square Dance Conv.
Des Moines, Iowa
- June 9-11-International Convention
Estevan, Sask., Canada
- June 10-11-1st Southeastern Aqua-Duck Fest.
Savannah Beach, Ga.
- June 10-11-3rd Annual Festival
MacDill AF Base, Tampa, Fla.
- June 16-18-6th Ann. Heart of America Fest.
Lake Park, Camdenton, Mo.
- June 18-Southern Dist. Summer Dance
Civic Audit., Ardmore, Okla.
- June 24-15th Country Dance Festival
U. of Mass. Athletic Field, Amherst, Mass.
- June 24-25-8th Ann. Round & Square Festival
City Audit., Pensacola, Fla.
- June 24-26-9th Ann. Folk Dance Fed. Minn.
Ann. Convention
Jr. & Sr. H.S., Grand Rapids, Minn.
- June 24-26-12th Ann. State Square & Folk
Fed. Fest., Tacoma, Wash.
- June 24-July 2-Red River Exhibition Square
Dance Time
Winnipeg, Manitoba, Canada
- June 25-S.W. Mo. Round & Square Dance
Assn. Fest., Armory, Pierce City, Mo.
- July 2-Summer Roundup
Darmstadt, Germany
- July 9-10-5th Ann Round Dance Week-End
Community Club Pavilion, Dayton, Ohio
- July 15-Rodeo Kick-Off Square Dance
Garberville, Calif.
- July 16-Round Dance Council Festival
Munic. Audit., San Antonio, Texas
- July 16-Douglas Do-Si Dancers Wyo. Fest.
State Fair Grounds, Douglas, Wyo.
- July 22-23-4th Ann. Spanish Trails Fiesta Jamb.
Ft. Lewis A. & M. Campus, Durango, Colo.

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

ON "FLIP" RECORDS

Dear Editor:

... You ask for comments about policies of record producing companies with respect to "flips." Frankly, I prefer the Windsor system where one record will carry the two numbers with calls and a companion record will carry the same numbers in instrumental version. For my purpose I find this better than the S.I.O. system which usually requires three records to get "complete coverage..."

Bill Johnston, Skippack, Pa.

Dear Editor:

I am thoroughly in accord with the views of Joseph Ferraro (March 1960 S.I.O.) regarding flip records. You point out the record companies are interested in selling records and I will add some take advantage of the buyer. One gimmick Mr. Ferraro neglected to mention — when you buy a record with two singing calls one is invariably a dud and never used. Granted both are good then it is necessary to buy two instrumentals as some will put a second rate patter instrumental with each of the singing instrumentals.

K. R. Smith
 Webster Groves, Mo.

Dear Editor:

... It takes only simple arithmetic to figure that any caller that can purchase two calls on one record is ahead of having to purchase two records of the flip type to get the same two calls. Also I feel that the flip records, besides being a poor investment money-wise over the instrumental records, have the worse feature that the newer callers will attempt to copy the style of the caller on the flip record...

Clarence Eskridge
 Green River, Wyo.

Dear Editor:

Joseph Ferraro of Philadelphia, Pa. wrote the letter I had started. (March 1960 S.I.O.)
(More letters, page 46)

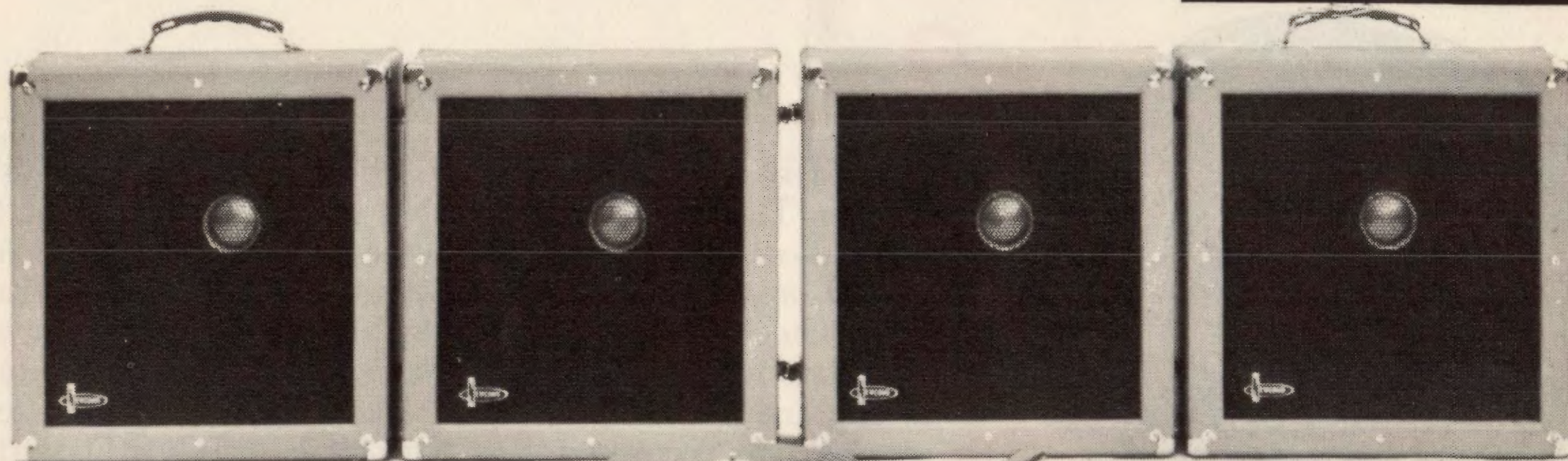
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THE BEST IN SOUND



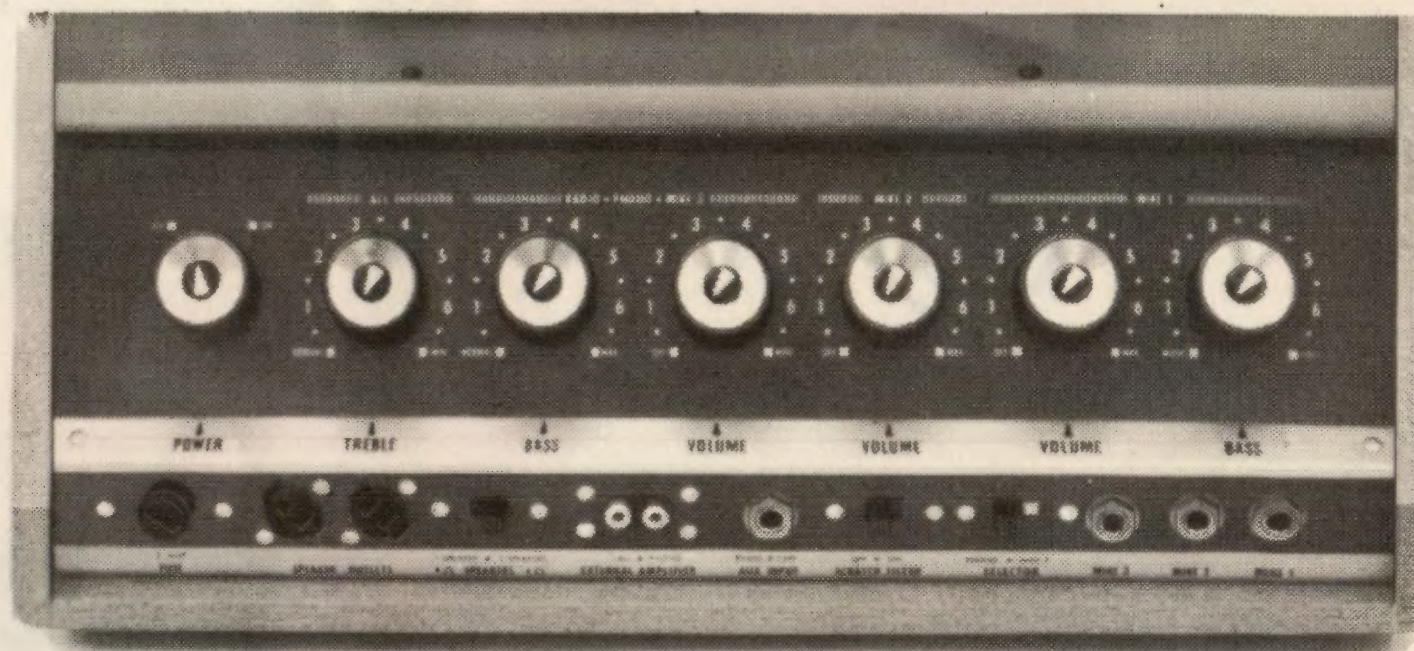
FOR SQUARE

AND ROUND



New amplified monitor, Model M-9.

Increase your stature with a Newcomb TR-1656M-X4 Portable Sound System, badge of office of Top Professional Callers everywhere. This is **your** instrument...your Stradivarius...your Steinway...your Newcomb sound system. Every professional who appears before the public knows the importance of displaying his talents through the very finest instrument he can find. Newcomb helps you look good. Newcomb makes you sound great. This new model—the TR-1656M-X4—gives you power and control never before available in a portable system. It has a new four-speed motor with variable tempo control. A 56 watt amplifier and four, new, super-efficient, 60 watt, dual-cone loudspeakers project your voice and music into the farthest corners of the hall. The basic high fidelity of the outfit, together with highly effective tone, mixing, and volume controls and filters, achieve a new high in intelligibility. You trim your sound to the acoustics of the ballroom so that the dancers are under your control at all times.



The panel of the TR-1656M-X4 is slanted so that you can operate controls from standing or sitting position. It is fully illuminated and has two jeweled pilot lamps. Three microphone inputs. Channel 3 is used for either mike or phono. For voice intelligibility record bass control does not affect channels 1 and 2.

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Square Dance
REPORT

VOL. I NO. 1

MAY 1960

• BRUCE JOHNSON is taking no chances. On his trip to the Orient for the U.S. Air Force he will be carrying 150 pounds of



AS I SEE IT

bob osgood

June 1960

HERE IT IS JUNE, National Convention time again, and a reminder that it's been a whole year since Denver. Slightly more than twelve months from now it will be Detroit. These things seem to roll by so fast that one Convention is hardly completed before it's time to start packing for the next.

We enjoy going to these events — strangely enough not for the dancing — for more than anything else Convention-time has come to be *reunion time*. It's a great treat to get together with so many of the folks from all over the country whom we wouldn't normally see but for this once-a-year confab.

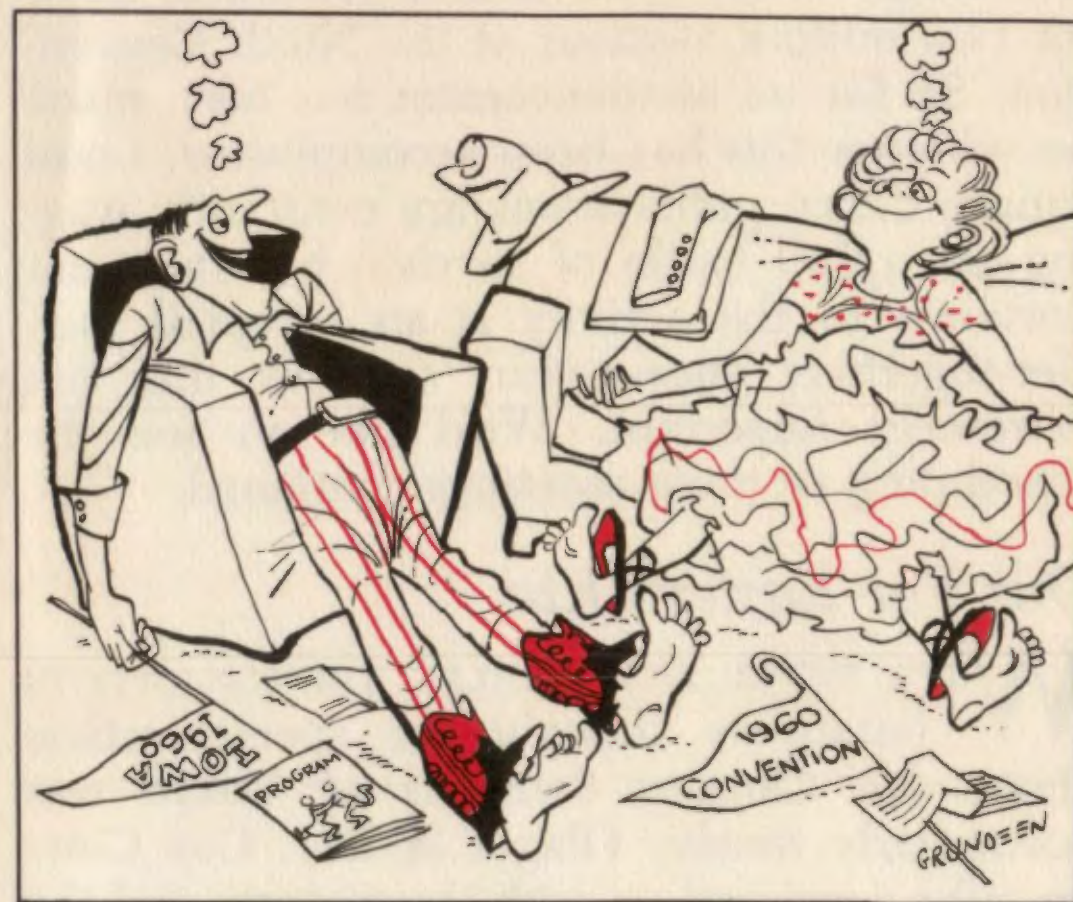
This Convention could, and should, be the best one yet. We base this on the simple principle that each succeeding Convention should benefit from past experience. Each new Convention should be able to side-step the pitfalls that confronted the ones before. At the same time each Convention should capitalize on the successful features of the ones in the past. We'll be eager to see.

One of the features that sets the "National" apart from the local and regional roundups is the lineup of panels and discussion groups that are offered. In some past instances these have been poorly scheduled and inadequately publicized with the result that only a handful of dancers and callers have been in attendance. The months of preparation on the part of the panel members and the great amount of constructive thinking that is offered toward the improvement and perpetuation of this activity are very much worth-while. The majority are aimed at *everyone* — not just the callers and teachers. If only every dancer at the Convention would attend *one* such meeting that he might select from among the many offered, he would then truthfully be a *Convention delegate* with information to carry home — instead of being just a dancing participant.

Another thing we'll be eager to see will be

the way the Des Moines folk handle the use of exhibitions. At one time exhibitions were the *unusual* highlight of a big program. Fancy costumes and intricate maneuvers would draw many oh's and ah's from the viewing dancers. However most of the figures done by the average dancers today are comparable to the exhibition material of a few years ago. The average costumes are as lovely as those of most exhibitors and the dancers, who are eager to dance, have just cause to be unhappy about sitting for long periods watching while others perform.

The Conventions in San Diego, St. Louis and Denver solved the situation nicely by setting aside a special time and place just for a square dance "show." Townspeople who wanted to "watch" could sit and view the special performances — or they could, if they wished, be thoroughly entertained by the greatest spectacle of all — the general dancing sessions featuring dancers from all over the country, wearing the prettiest of costumes and



"Wow—e-e-e!"

filling the floor with an unrehearsed demonstration of real, honest-to-goodness square dancing.

Naturally there will be different problems with each new hosting group. However, after nine tries the National Convention should be a fairly smooth-running operation. It should be such that any dancer could point to it and say, "I am satisfied that this is a representative sample of the way square dancing really is." Des Moines — we're coming — *expecting* a wonderful time!

Post Script

WHILE WE'RE on the subject of National Conventions here are two thoughts. First: We'll be glad to see a get-together of the Presidents or representatives of all of the existing Callers' Associations. One such meet is now scheduled for Friday from 5:30 - 7:00 P.M. These particular groups have so much in common and so many mutual interests that a meeting at Des Moines, if only long enough to shake hands and exchange names and addresses, could be the start of a continual exchange of ideas and policies. Certainly, in this instance, what blesses one, blesses all. We can't help but feel that a meeting now would be very timely and very advantageous to the activity.

Second: We were on hand at Denver when a roomful of the editors of half-a-hundred square dance publications met and discussed their aims and problems. At that time a request was made to the folks in Des Moines to allow for two editors' sessions at the Ninth Convention. So far no announcement has been made on whether this has been accomplished. Local square dance publications are constantly waging an uphill battle of survival but their importance to the activity is an accepted fact. Get-togethers once-a-year, such as this, are extremely important. We'd like to see the scheduling of these meetings continued.

Our Far-Eastern Kin

WITH BRUCE AND SHIRLEY JOHNSON over in Japan we thought the special article about the Campus Swingers of Tokyo was particularly timely. (Pages 20-21). Coy Cowan, who furnished us with the pictures and the story, also sent along a tape of the caller, Kawamura - San (who writes his name like

this: 川村 様), calling Poor Boy. The payoff on the tape however is when an English-speaking caller does a walk-thru and a call with Kawamura very much in evidence with his Japanese translation. We're only sorry we couldn't send along a copy of the tape with this issue so that you could hear it for yourself.

Incidentally, American square dancing certainly isn't confined to just the Japanese groups over there. Here you'll see a group of callers who are active in the area as members of the Far East Square Dance Callers' Assn. From left to right in the front row: Don Perlot, Chuck Chesteen, Claude Vanlandingham, Harry Benson and Dick Pollitt. Second row: Jim Watson, Jim Floyd, Dick Simmons, Jim Krapes, Cecil Curtiss and (our correspondent) Coy Cowan.



Thinking Out Loud Department

WHAT WOULD YOU SAY to hopping a plane with a bunch of square dancers and traveling with us to England, France and Germany for a couple of weeks?

Impossible? Impractical? Too expensive? We wonder.

A couple of years ago when we visited these areas attending club dances and festivals and talking with dancers from all parts of the world, the question would come up so often, "Why don't you bring a group of square dancers over here from America so that we might have the fun of dancing with them." Our answer would always be: "It probably wouldn't work — too big an undertaking — too much money."

If someone had told us a few years ago that we could take an entire club to Hawaii on the Lurline we would have thought that they were

slightly off their rockers. Imagine that many people taking a vacation all at the same time. And then take into consideration all of the problems that would arise when you started to think of how much money a thing of this type would cost. Slowly we became more realistic and discovered that almost every one of our people had a secret desire to visit the Islands some day. We needed just such a push as this to turn the dream into a reality. There was also the added pleasure of doing something of this magnitude with folks who had a common interest in square dancing. The trip was a success (as you could tell by reading this column shortly after we returned) but it was not alone a square dancing trip — it was a trip of *square dancers* with just a taste of dancing to make it official. The emphasis was on downright pleasure and adventure.

Even before we returned home our folks were asking, "Where do we go next?" Other friends started writing: "If you make another trip — count us in." Some even mentioned Europe. But Europe still seemed impossible.

For some reason nothing seems more frustrating to us than taking one of those six-day bus tours through 18 countries. Certainly they are inexpensive enough, but how painful it would be to be herded lightning-fast through so much of the world that you'd probably only get to see once in a lifetime. There was also the incongruity of going that far to *square dance*. (Golly, man, you square dance five nights a week at home — you mean we're going to be a stone's-throw from Buckingham Palace — and square dancing yet?)

When more and more of you out there would write in saying you were heading abroad for a few weeks and would like the names of some square dancers you could look up and some dances you could attend while you were overseas, we began to look at this with a new interest. As we were thinking we'd get more letters from London, or Weisbaden, or Paris that would add fuel to the fire. And the travel folders, they just seemed to cinch it. Maybe we should get-off-the-dime and do something.

Are you still with us?

This is the dream we have chasing around in the back of our noggin'. We'll call it an "Open-End Tour" and it might go something like this. For one price, to include everything (goodness knows what that would be at this

INVENTOR'S CORNER



RUBBER RECORD

Can be stretched for an extra minute of playing time for a long-winded caller.

Submitted by Stan Burdick
of Hamilton, Ohio

stage of the game), a group of us would start a *planned* 14-day vacation. The whole thing would begin when we'd meet one evening for dinner in some comfortable New York hotel. From that evening on we would be a *club* — badges and all — with one purpose — to enjoy a square dance expedition together.

Early the following morning we would fly by jet to England. Four or five days partially planned with trips and tours and yet with plenty of time to go our own ways would give us a good chance to get acquainted with London and some of the wonderful British countryside. One night we would have a square dance. In the most appropriate place we could arrange we would join with the English square dancers, hear their callers and have an opportunity to see their square dance program in action.

After England — France. Four more days might be spent in and around Paris, taking day-long trips together and then hitting off in smaller groups to enjoy sights we've always wanted to see. One night we would square dance. In a hotel or in one of the schools we could play host to the dancers and callers stationed in the area, many of whom learned their

square dancing overseas and who as yet have never danced in the States.

From France to Germany. A trip together up the Rhine. Visits to castles and Bavarian countryside. And then, wherever it might best work out, a Roundup with the hundreds of dancers and many splendid callers in the area.



This would be the planned portion of the trip as we imagine it. Officially the trip might end at that point. Those with a limited amount of time for such an undertaking would head home by plane from Frankfurt or Munich. The rest of us? Well, some might start a more-or-less extensive sight-seeing tour. A few might head back to see more of England or France and some might strike out for the Scandinavian countries or head toward Switzerland, Italy or Spain. All of this would be worked out ahead of time according to each individual's wishes. The main factor if you went on such a trip would be that you would see and do what best suited *you*.

In Rip 'n Snort's Hawaii junket we found that a monthly lay-away plan over a two-year periods worked wonders with those who liked to budget their money. Perhaps that could work here too. The main thing we'd have to find out is: "Is anybody interested?" Without involving yourself in any way, why not let us know if this rings a bell with you? If it does, what are your thoughts on the subject? We're going ahead and finding out more from the travel people, the dancers overseas, the airlines and steamship people, and yes, even from our government. If you think that there's even the barest *possibility* that you might go — perhaps sometime in 1962, let us know and we'll put you on the list for bulletins as things develop.

Now, back to reality.

Tid Bits

A NUMBER OF YEARS AGO Sets in Order produced a special 15-minute color movie on square dancing. Prints of the film have found their way all over the English-speaking world and, thanks to the U.S. State Department, the production has been translated into a number of different languages. We've been asked if we would ever be interested in putting out a second film touching on more of the finer points of square dancing and doing more instructing. Yes, we're interested. We're also interested in just what folks would like to see *if* such a film could be produced To our "Square Dance Commemorative Stamp" campaigners: Our position seems rather unstable these days. So far this year the country has honored such subjects as Winter Olympics, Water Conservation, Boy Scouts and others. On the second of this month there'll be one honoring the American Woman — which we agree is a very nice idea. However, the list of new releases up through next January just by-passes the American Square Dance altogether. Maybe we need a lobby in Washington Evidently the most-listened-to square dance calling these days comes from the special Warner Bros. album released last year by Arnie Kronenberger. Latest report has it that several radio stations in the Midwest, one in Los Angeles and even one in West Berlin, Germany, have aired the album in recent months. Disc jockeys say this is good listening. Incidentally, it's good dancing too. We get the most unusual letters. One the other day asked: "What square dance singing call would the pastry chef sing just after he spilled cookie dough all over himself?" Give up? We're almost ashamed to tell you. "I Feel Batter All Over!" And, just a parting bit of knowledge: Did you know that if all the people who square dance today were lined up four-abreast and marched around the world at the equator — they'd eventually drown!"





His Honor, Herschel C. Loveless,
Governor of the State of Iowa and
(left) his official welcome to the
Ninth Square Dance Convention.



STATE OF IOWA

OFFICE OF THE GOVERNOR

DES MOINES

HERSCHEL C. LOVELESS
GOVERNOR

TO OUR SQUARE DANCING FRIENDS:

Every citizen of Iowa takes pride in the fact that this year, we shall have the privilege to be hosts to the National Square Dance Convention. From June 9 to 11 you can bet your bottom dollar we will be doing everything possible in this state to show the square dancers from the United States and Canada our best Midwestern hospitality.

Iowans dearly love square dancing, and look forward to the joyful and colorful pageantry of this great occasion. Your delegates won't be dancing quite all of the time during your stay in our Capitol City, so we hope to be able to show you some of our state's principal points of interest during this season when our rural landscape is covered with young corn.

We look forward with the deepest pleasure to your visit. Square dancing is close to our hearts, and we have found that the people who practice this wonderful pastime are the salt of the earth.

With best wishes for the most successful Convention ever, and with assurances of a warm welcome to the state where the tall corn grows, I am

Cordially yours,

Herschel C. Loveless
Herschel C. Loveless
Governor of Iowa

Iowa
awaits
you





GENERAL CHAIRMEN

FACILITIES



PROGRAM



These are your hosts

WHEN THERE'S A SHOW of any kind somebody has to make it run. The Big Show of the year for square dancers being the National Convention, it follows that there are hard-working folks behind the scenes seeing that everything operates smoothly. Pictured are those in that capacity for the 9th Annual National Square Dance Convention, scheduled for Des Moines, Iowa, on June 9-11.

JERRY AND BETH CURLER are General Chairmen for the Convention which represents a culmination for them. It was they who, in the spring of 1955 and as Chairmen of the Central Iowa Federation, introduced the idea of bidding for a National Convention in their town.

HAROLD AND BETTY ROBBINS as Facilities Chairmen are working to make the Convention site as attractive, interesting and comfortable as possible for the dancers. Clubs will be recognized with a wagon-wheel-studded balcony around the Veterans' Auditorium.

MIKE AND ELLEN HORMAN are Program Chairmen and upon their shoulders rests the responsibility of providing the events which dancers want to find in a good Convention program. The Hormans have done considerable traveling in the interests of square dancing.

DALE AND BETTY PORTER, Vice-Chairmen, keep track of special assignments and work closely with the General Chairman. The Porters are Chairmen of the Central Iowa Federation of Square Dance Clubs this year as well as being "strong right arms" for the Curlers.

ROLFE AND NORMA KARLSSON, Publicity and Promotion Chairmen, have had the tremendous task of getting the word out to the world that the Des Moines Convention is a real "coming attraction."

VICE CHAIRMAN



PUBLICITY



REGISTRATION



SOCIAL

BUSINESS

ADVERTISING



CLARK AND RUTH BERRY are Registration Chairmen and have had their work cut out for them processing the hundreds of advance registrations and getting ready for the onslaught of registrants during the Convention days. In addition to dance registration they are handling housing.

JIM AND JANNA BRAGG, Hospitality Chairmen, are helping to prove the slogan that Iowa is the "Hub of Hospitality." They have dreamed up a couple of "specials" to make the Des Moines visit more fun and are mainly concerned with making every dancer warmly welcome.

DALE AND EMMA GRACE HESS, Financial Chairmen, guard the till. Dale is well-fitted for this post because of his career as a credit manager. The two of them have given financial stability to several clubs and organizations in the course of their leadership.

PETE AND ADA DWIGANS, Advertising Chairmen, have designed a beautiful Souvenir Program Book to outline in detail the meetings, panels, workshops, parties and extra events.

In tribute to these hard workers, Chairman Curler said recently in an interview: "It's almost impossible to find words to describe the wonderful cooperation and hard work put out by these folks and all of the others working together to make this convention a success. I feel so personally grateful for the opportunity to work with these people and through this one big project to get to know them better."

Indeed that sentiment voices aptly the feelings of past General Chairmen and expresses one of the benefits that comes to any group undertaking this herculean project, a reward for a lot of energy expended.





9th Annual National Square Dance Convention Des Moines, Iowa

Round Dances Programmed

The following round dances were selected by popular vote to be used at the Des Moines Convention: Billy Bayou, Bye Bye Blues, Del Rio, Foolish Fancy, Gadabout, Left Footers' One-Step, Love Me, Movin' Blues, Steppin' Out, You Call Everybody Darling, Siesta in Sevilla, Drifting & Dreaming, Happy Waltz, Star Waltz and Tammy.

California Banquet Planned

Carl Anderson is again the gay impresario or the Californians' Banquet which has become an integral part of each National Convention. This year it will be held at the Kirkwood Hotel in Des Moines at 6 P.M. on June 10th. Fellowship, Good Food and Fun are promised. Interested parties may send \$4.00 per person to Carl Anderson at 330 W. Cypress, Redlands, California.

Trail Dances

- May 28—Kimberly, Ida.—Boots & Slippers Club, Grange Hall. Contact Ruth Moffitt, Jerome.
- June 4—Lyons, Colo.—Red Rock Ramblers, H.S. Gym. Vaughn Parrish and Dale Cassiday.
- June 7—Joplin, Mo.—Rodeo Trail Dance. Joe Lewis, Caller.
- June 7—Omaha, Nebr.—Omaha Callers' Assn., Omaha Civic Auditorium.
- June 7—Muscatine, Iowa—Circle 'n' Star Club, contact Vince Beckey, 1104 Isett Ave.
- June 7—Cedar Rapids, Ia.—E. Central Ia. Fed. Royal Ballroom (Fairfax, Ia.) Morris Sevada, Caller. Special dinner before dance. Contact Miles Smaby, Box 74, Marion, Ia.
- June 7—Kansas City, Mo.—Two big dances. Contact Emery Wilson.
- June 7—Springfield, Mo.—Springfield Dance Assn., Doling Park Pavillion.
- June 7—Lincoln, Nebr.—Lincoln Callers' Assn., Antelope Dance Pavillion. Ernie Gross and Al Brownlee, Callers.
- June 7—Kansas City, Mo.—Swope Park Dance Pavillion. Square Dance Callers' Assn. Music by Schroeder's Playboys.
- June 7—Indianapolis, Ind., Kilowatt Hoppers, Ipalco Hall. Reed Moody.



Iowa's State Capitol Building
in the heart of Des Moines

- June 8—Omaha, Nebr.—Livestock Exchange Bldg. Contact George Bolt.
- June 8—Clarinda, Ia.—Vaughn Parrish, Caller.
- June 8—Morning Sun, Ia.—Morning Sun Roller Rink.
- June 8—Fontanelle, Ia.—Open Air Slab Dance. Contact Mrs. L. J. Weed, Box 199, Fontanelle.
- June 8—Storm Lake, Ia.—Cobblestone Inn.
- June 8—Des Moines, Ia.—Merle Hay Plaza, Park Fair Plaza, Downtown YMCA Bldg.

Panels and Round Tables

Friday — June 10 — Veteran's Auditorium
10:00 - 11:30 A.M.

Room A—Square Dance Camps and Institutes

Room B—Caller-Dancer Relations and the Future of Square Dancing

Room C—Youth, Church and Square Dancing

Press Room—Recording Artists

1:00 - 2:30 P.M.

Room C—Dressmaking Panel

3:00 - 4:30 P.M.

Room A—Professional Callers Round Table

Room B—Organization of New Clubs and Federations

5:30 - 7:00 P.M.

Press Room—Standardization of S.D.

7:00 - 8:30 P.M.

Room A—Operators of Square Dance Halls

Saturday, June 11 — Veteran's Auditorium

10:00 - 11:30 A.M.

Room A—New Callers Round Table

Room C—Convention Bid

Press Room—Publishers and Editors

11:45 A.M.—Younkers Tea Room

Luncheon and Style Show

Chuck Jones

NOTE BOOK

Dear Bob,

Let's see now, the last time I appeared on these pages was in January, wasn't it? Yep, there I was all dolled out in good intentions, resolutions, determined to make my mark, my sights firmly anchored on a star. Well, how has it all worked out in the intervening months?

I was determined to organize my life, tidy things up, be decisive, be dependable, be at the right places at the expected times, call people I receive calls from, be kind to underlings and respectful to overlings. I find that none of these things can be said to be imbedded in what is designated as the warp and woof of my life's fabric. I still have a kind of endearing sloppiness almost amounting to chaos. People do *not* know where I will be at a designated time and neither do I. I *do* write things down on little bits of paper, match book covers, paper coasters, Kleenexes, etc. and store them in the many pigeon holes that infest my clothing. My watch pocket, for instance, is so full of bits of paper that there is no room for my watch which must be carried in my hip pocket where I tend to sit on it and break the crystal. I have probably as much crystal imbedded in my right hip as nearly anyone.

However, for some reason I find it impossible to write things down on the appointment calendar provided for this purpose by a thoughtful company. I cannot even turn its pages each day and I am startled each time I *do* glance at it to find that I am busily planning my Easter hat while everyone else is out playing with Roman candles and Greek fire. This is unnerving and disturbing but the trouble is that the appointment calendar is six by eight inches (I just measured it), mounted on quite a heavy base and it just isn't convenient to carry with me. Since everything I need to remember seems to occur away from my desk I am forced to return always to the tiny paper technique. But where do I find *such* tiny ones? One of the most valuable of my notes I once managed to inscribe on a fragment of facial tissue no larger than a collar button. If I had not remembered

that I stored it inside a match book cover for safe keeping it might have become lost forever.

Someone once gave me a lovely little pigskin booklet thing with notepaper cleverly serrated in note size segments, the idea being that you jotted down whatever you needed and then either tore off the segment if it was going to someone else or left it in the booklet if it was to be retained on the premises. Two troubles became immediately apparent however. One was that the book was designed for the inside pocket of a man's coat (I almost never wear a coat at work and it is far easier to tear off a little scrap of paper from some other place than to go where the booklet is — perhaps at home in the clothes-closet or at the cleaners). And secondly when I had a note to jot down for me I tended to write it on the bottom segment which meant that if I wanted to rip a piece out for another person I was always left with one or more loose fragments after I had extracted theirs. There was then nothing to do but store them in any pocket available.



In looking over my desk calendar I find, in the three months it notes only four items; one — on January the 28th simply says "Bob Ruff and Co." with the added cryptical message: "Abe's room." This last must have something to do with Lincoln's birthday, a date, like Arbor Day, that I usually respect without celebration. What madcap revelry I planned I cannot say, since it failed to materialize, but it must have had serious portent, else why isn't it just on a tiny tearing of paper somewhere? "Bob Ruff and Co." can mean anything and I had rather not go into it now — it may just have been an idea for an editorial but I don't think so — it sounds sinister to me.

I find on February the 14th I have encircled a small block of days including the 20-21-22-23 / 28-29 and part of the 27th. This is done with a good deal of evident spirit and in red ink —

obviously I meant it. But meant what? What was I trying to communicate with me?

On March the 3rd there is a simple dignified circle covering the entire page and in the center is an exquisitely embossed Q, replete with delicate flourishes, furbelows, tracteries, leaves, flowers, cast-iron fences, iron dogs and such. Admirable as a piece of art it too fails to communicate.

March the 29th is the final date turned on my calendar. That is where I am now, and it *does* seem a warm Spring, and it bears in simple dignity the stark word "trebelow" — underlined once. Since the "t" is lower-case it is not a proper name and even if it were it rings no note of recognition in the sodden belfry of my memory. "trebelow"? No such word can be found in my dictionary, the nearest to it is "Trebellian (capitalized) in which Nero issued an edict that an heir appointed subject to a fedecommissum was entitled to a fourth of an inheritance. No such luck. This cannot apply to me. Some of my relatives have passed to their just rewards but none of them have seen fit to retain me as an heir, even subject to a fedecommissum. So that cannot be right.

So you see, while cleanliness may be next to godliness, orderliness — for me at least — is far closer to insanity.

Now, as to "being places at the expected times." We have tried this. We have gone to cocktail parties on time only to be greeted by a be-pin-curved hostess with her eye-lashes in her hand and bebibbed children still clustered around the pabulum bespattered board calmly sneering at TV. (And yet . . . when we try to be one fashionable half-hour late we somehow manage to find that everyone else is on the dessert and not only that — we are wearing the wrong clothes. Now we always arrive on time but wait in the bushes until a few other people arrive. Once we waited in this fashion for four hours at what turned out to be the wrong address; another time we waited in poison oak.)

There are few experiences more unnerving than arriving "on time" at a strange square dance. There can be little doubt here that you are at the wrong place. The hall is very dark, very dismal and there is a cold wind whistling an evil lament through the black stacks of trash cans huddled along the curb. The street is deserted, the one street-light is flickering and snapping, a distant dog protests in melancholy

song the injustice of the world, a siren echoes its dark secrets down the echoing corridors of time.

This is a square dance?

Well, eventually a small dark car cradles its shadowy self against the opposite curb and a muffled figure begins to extract mysterious black boxes and rolls of lethal looking wire from the dim reaches of the tonneau. This, it turns out, is the caller, probably a jolly charmer called "Smiley" and it becomes your privilege to carry his gear up the two flights of stairs to the dance floor.

This you are pleased to do because it gives you someone to talk to since your wife has by now ceased to do so. Smiley however is a cheerful soul, unprejudiced against those who arrive in time to help him with his lead-filled crates. He even maintains an equable attitude when he finds that he can only gain admittance through the backstairway, approachable thru an abandoned pig-wallow as you discover as you circumnavigate the building while Smiley chats with your wife in the front hall. (Your present sortie is at her suggestion.) Back stairways in square dance halls are more display cases for unwanted items such as dried fern pots, rusty bear traps, broken ladders, boxes of polo mallets, discarded incubators, shallow pans of crank-case drainings and other challenging articles.

Your ascent is both memorable and traumatic, since after having gained access to the door you somehow find yourself on a stage where a troupe of trained midgets appear to have been presenting "Midsummer Night's Dream" on trapezes. This trivial barricade presents little hindrance to a determined man, however, and it is but the work of a moment to flounder through a dusty curtain, fall into the orchestra pit, pull a violin case off your left foot, climb through a nest of folding chairs and fling the door triumphantly open to an impatient Smiley, a halibut-eyed wife and a hall full of impatient square dancers.

So here I am, back on the pages of Sets in Order; bruised, battered by life's tides, disillusioned yet cheerful, with my life still untidy and largely chaotic. I am eager to improve, yet at a loss as to how to proceed. Perhaps if I had a calendar . . .

Chuck Jones

LADIES on the SQUARE

WARDROBE INTERNATIONAL



THE "What They Are Wearing" corner of Sets in Order each month has inspired Mary van Westendorp of Providence, Rhode Island, to show us "what they are wearing" in her area. In the picture Rusty Marino of the Carousels Club models the dress she designed to be worn by gal-members of the club

Rusty Marino models
her own design for the
Carousels Club.



Each girl in the club makes the basic dress featuring the full circle skirt, of a pastel drip-dry cotton. The carousel applique, midway of the skirt, is of bright red; the dancing figures are silhouetted in black, also appliqued. After the basic dress has been made, Rusty appliques the finishing touches to the dress, which carries out the design of the club's pin.

Not to be out-done, the gents have ties that match their partners' dresses — and they also have small matching hand-towels. Both ties and towels have the carousel and dancer design.

The dresses have caused quite a sensation in the area and have inspired a rash of clubs to follow suit — or dress, that is.

Millie Mixer, stationed with her husband in Madrid, Spain, gets some extraordinary effects with her embroidery work on square dance clothes. Her latest design is a full-circle skirt in pink with black embroidery. She folded the wide material for the skirt twice to cut the full

circle, so that there are NO SEAMS. She slit in a side placket and used black for the curved waistband. There is a complete row of cactus flowers embroidered around the bottom of the skirt and a splash of the same blossoms up the right side of the front.

WHAT THEY ARE WEARING

Cathy Cox (left below) of Johnson Air Base, Japan, wears a green and white checked drip dry cotton. The neckline is scooped deep in front and back and is filled with an insert of white organdy. A black velvet bow is used to ruffle the top of the insert. The lower half of the puffed sleeves are also white organdy. Her skirt is a very full double circular type, with a wide white organdy ruffle.



Cathy Cox and Violetta Cobb

Violetta Cobb (right) also of Johnson Air Base, models an old fashioned printed polished cotton in a wine red. The square neckline is trimmed with a row of black and a row of orange rick rack. The elbow length sleeves and the full gathered skirt are also trimmed with black and orange rick rack making a very attractive outfit.



CAMPUS SWINGERS of TOKYO

THE MUSIC sounds strangely familiar. As you strain to listen more closely you detect the recorded notes of Jack Barbour's piano and pick up bits of "Up Jumped the Devil." The sounds of laughter are familiar also and the clap of hands and the shuffle of feet, but that's about the extent of it. Every other sound is different.

You move in closer where you can watch the dancing. Yep, this looks familiar. They're doing "Ends Turn In." Actually none of this should seem too unusual. This is just a club of college kids — square dancing. Their name, typically enough, is the "Campus Swingers."

The place is Welfare Hall on "N" Avenue near 14th Street in downtown Tokyo, Japan. The caller is Mr. Tsuguaki Kawamura who, in addition to calling for the twelve squares that make up the Campus Swingers, calls for some twenty other clubs, or a total of about 2,000 dancers.

Mr. Kawamura's patter calls are in a mixture of Japanese and English (if square dance calls can be considered English). His singing calls are in English with an assistant prompting the dancers in Japanese as needed. The calls used are just as current as any you might find in a state-side club: Hillbilly Fever, Poor Boy, I Feel Better All Over, etc. Although obtaining square dance records presents somewhat of a problem, both Japan Victor and Columbia have released quite a selection, even some that include Japanese calling.

Occasionally American guest callers in the area are invited to call a tip for one of the

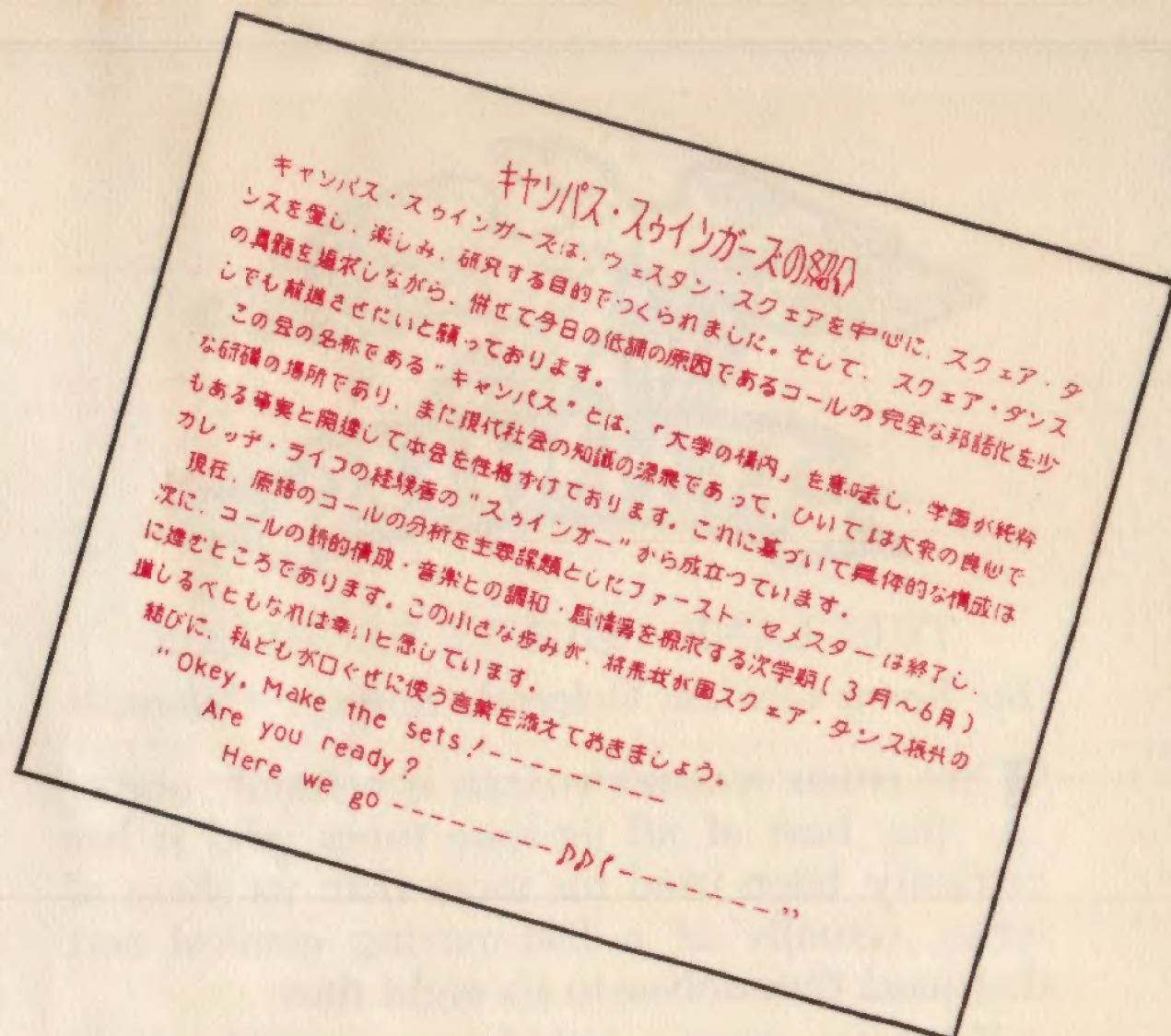
Campus Swingers make use of circles for teaching sessions



Japanese clubs. Then, over the music and the Texas drawl of some American servicemen, you'll hear Mr. Kawamura translating the calls perhaps a beat or two later.

The Campus Swingers' membership list is made up of students from the various Tokyo colleges and universities. When you read the purpose of the club. (see copy with its translation on the right) you might easily picture a very serious research group studying square dancing in a laboratory. However, this is not the case. Their true purpose seems to be identical with that of any square dance club that just gets a boot out of the activity.

Square dancing does get around and obviously it's found a welcome public in Tokyo, and with the Campus Swingers in particular.



ABOUT THE CAMPUS SWINGERS (Translation)

Because of our love and enjoyment of square dancing, the "Campus Swingers" was organized for the purpose of doing research on the authentic western style. Currently the lack of good translations is causing a loss of square dance popularity in our country, so it is also our aim to provide better translations of the calls.

The word "Campus" implies a college or university, a place of academic pursuits, and suggests a source of intelligence and the conscientiousness of the people in a modern society. College life then, and the above factors formed the character of our group of "Swingers."

We have just completed our first semester on the analysis of the English calls. During the next semester (March - June) we shall study the verse structure of the calls, the harmonizing of calls with the music, the native feel of the dances, etc. And if our small efforts contribute to the better promotion and guidance of square dancing, we shall consider ourselves fortunate.

In conclusion, may we add the words we always say —

"Okay. Make the Sets! Are you ready? Here we go!"

Kawamura calls in English. Translator (right) lends a hand.



Dip'n Dive — Western influence shows up in men's outfits.





THE LANE COUNTY BACHELOR

By Terry Golden, Colorado Springs, Colorado

THE IRISH WASHERWOMAN is certainly one of the best of all jig-time tunes, and it has certainly been used for more than its share of lyrics, usually of a fast-moving comical sort that lend themselves to six-eight time.

I've seen versions of this song, (*The Lane County Bachelor*), adapted for various states, counties, and areas, but it's still the same song. The Pioneer-day west could be a harsh and cruel country. The fact that so many disillusioned wretches could look at things with the brassy, cynical humor of Frank Bolar probably accounts for why frontier country ever gets settled at all.

The song has been sung as though originating in Greer County, Oklahoma; it's been adapted to Kane, and Wayne Counties in Utah, and I don't know how many others. Nor do I know how many Lane Counties there may be, but there's darn sure one in Kansas. The County Seat is Dighton, which you might call the Calling Seat of the popular west Kansas caller Gaylon Shull.

Once in Dighton I tried tracking this song down, and it was like following the will-o'-the-wisp. No one in the County Court house admitted to ever having heard of the song. (Possibly this may have been official policy, stemming from a feeling of injured local pride). When I did get on the trail of it I was passed from one farmhouse to another like a man trying to get something definite out of a politician in an off-year. Everyone referred me to someone else who was supposed to know something about the song, and I guess if I'd been there long enough I'd eventually have been sent back to the first person. There was, though, some uniformity of rumor to the effect that the song, and its originator, had resided in, I think, Spring Creek Township in the southeastern

part of the county, where the man had homesteaded. It was also rumored that a fact-finding body from one of the state colleges, (either at Hays or Manhattan), had combed the county and had reportedly come up with something, but no one knew just what, but I could find out by going to the appropriate college and poking into the archives. Well, I never made it.

OK, here it is. You can find it, with music, in one of the best of all folk-song collections, *The American Songbag*, by Carl Sandburg, Harcourt-Brace, 1927. One of the best instrumental records for dance use, albeit possibly needing to be speeded up a little, is one Folkraft put out back about 10 or 11 years ago.

How happy am I when I crawl into bed,
And a rattlesnake rattles his tail at my head,
And the gay little centipede, void of all fear
Crawls over my pillow and into my ear.
And the nice little bedbug so cheerful and
bright
Keeps me a-scratching full half of the night,
And the cute little flea with toes sharp as a tack
Plays "Why don't you catch me?" all over my
back.
Oh Hurrah for Lane County, where blizzards
arise,
Where the winds never cease, where the flea
never dies,
Where the sun is so hot if in it you remain
It will burn you quite black on your
government claim.

My clothes they are ragged, my language
is rough,
My head is case-hardened, both solid and
tough;
And dough it is scattered all over the room
And the floor would get scared at the sight
of a broom.
My dishes are dirty and some are in bed,
Covered with sorghum and government bread;
But I have a good time and I live at me ease
On common sop-sorghum, old bacon, and
grease.
Then Hurrah for Lane County, the Land of
the West,
Where the farmers and laborers are always
at rest,
Where you've nothing to do but simply remain
And starve like a man on your government
claim.

THE LANE COUNTY BACHELOR



My name is Frank Bo - lar, an ole bach-'lor I am I'm
My house it is built of the na - tion - al soil, The
keep - ing ole bach on an el - e - gant plan, You'll
walls are e - rec - ted ac - cor - ding to Hoyle, The
find me out west in the Coun - ty of Lane
roof has no pitch, but is lev - el and plain And I
Star - ving to death on a gov - ern - ment claim.
al - ways get wet when it hap - pens to rain
chorus
But Hur - rah for Lane Coun - ty, the land of the free, The
home of the grass - hop - per bed - bug and flea, I'll
sing loud her prais - es and boast of her fame While
starv - ing to death on my gov - ern - ment claim.

How happy am I on my government claim,
Where I've nothing to lose and nothing to gain,
Nothing to eat and nothing to wear —
Nothing from nothing is honest and square.
But here I am stuck, and here I must stay.
My money's all gone, and I can't get away;
There's nothing to make a man hard and
profane
Like starving to death on a government claim
Then come to Lane County! There's room for
you all,
Where the winds never cease and the rains
never fall.
Come join in the chorus and boast of her fame
While starving to death on your government
claim.

Now, don't get discouraged, ye poor hungry
men,
We're all here as free as a pig in a pen;
Just stick to your homestead and battle your
fleas,
And pray to your maker to send you a breeze.
Now a word to claim-holders who are bound
for to stay:
You may chew your hard tack till you're
toothless and gray;
But as for me, I'll no longer remain
And starve like a dog on my government
claim.
So farewell to Lane County, farewell to the
West,
I'll travel back east to the girl I love best;
I'll stop in Missouri and get me a wife
And live on corn dodgers the rest of my life.

SOS SOUND

RECENTLY, at a panel discussing "Sound For Square Dancing," half a dozen competent and qualified individuals who have had experience in setting up sound equipment for square dances gave their frank opinions on the subject. When all six had finished it was quite evident that although each had based his theory on what had proved successful to him, no two agreed on a single solution.

One, for instance, felt that regardless of the size or shape of the hall the source of sound (the speakers) should always be at the head of the hall — the end where the calling and the music originated.

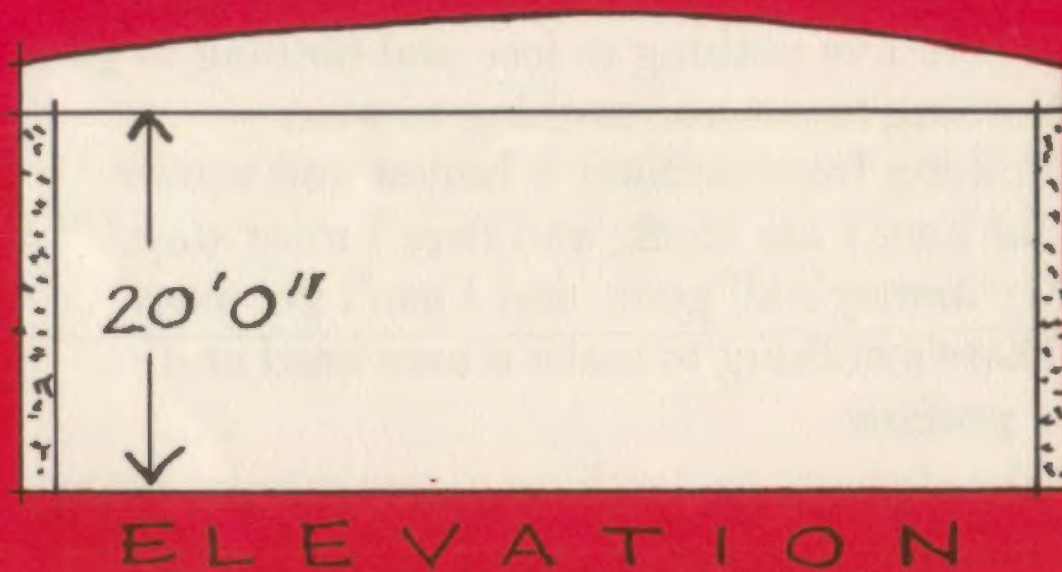
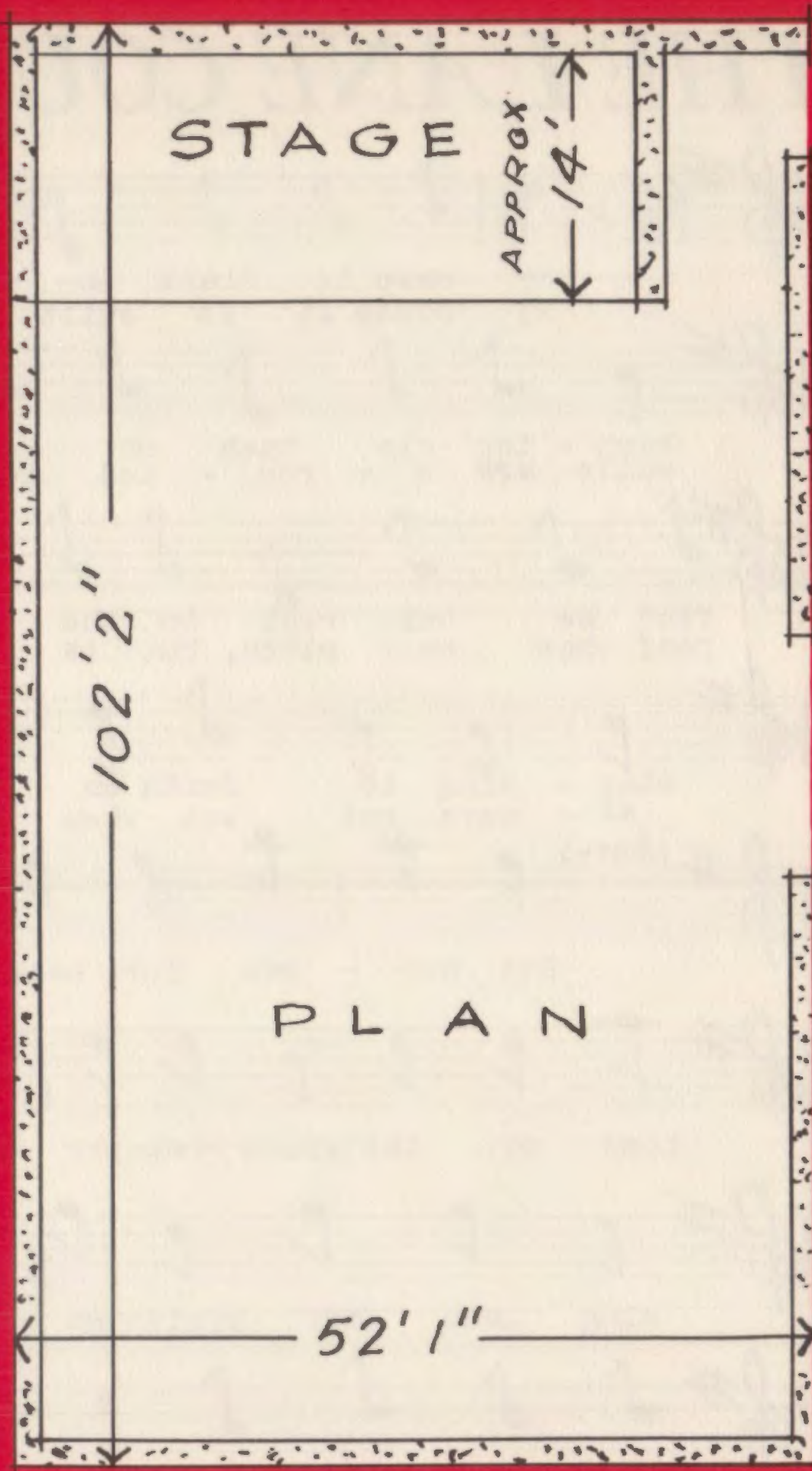
"That may be fine for a small hall with the capacity of nine or ten sets," a second *expert* added, "but in a large hall you need to add two speakers at the back of the hall with proper attention to phasing, series, etc."

Another had proved that many speakers along the sides of the wall, but only on one side of the hall, would do the trick. A fourth suggested that speakers on each side of the hall but alternating in position furnished the unbeatable answer.

Undoubtedly different theories will work under different conditions, depending on the equipment used, the type of structure taken into consideration and the many *little* details accounted for. But how do you decide?

Here is an actual problem. The Hazy Hustlers Square Dance Club in Esterhazy, Saskatchewan, Canada, has the use of the brand new Esterhazy School Auditorium. It's a beautiful place to dance except for one thing. You guessed it. Sound reverberates around inside as it might in Grand Central Station. The walls are of concrete block construction with brick facing. The ceiling is 4 inch tongue-and-groove planking. The floor is asphalt tile.

Now comes the S.O.S. Gordon E. Maguire, President of the Hazy Hustlers writes in to say: "Several times we have held party dances in this building but, in spite of following different suggestions for improvement, the sound remained poor. We have our own Califone (no model mentioned) and so does our caller. It occurred to me that you may be able to help."



Okay, there it is. Do you have any proven suggestions? Send them in to Sets in Order (we'd like to look at some of the answers) and we'll forward them on to Canada. This will be a good opportunity to lend a helping hand to some square dancing kin-folks.



SQUARE DANCING for "SPECIAL" GROUPS

By Jack Todd, Lexington, Kentucky

IN THE SHRINER'S HOSPITAL for Crippled Children there are patients ranging in age from 1 to 18. The boys and girls may be bed patients, chair patients or walkers. As the children do enjoy watching, we have a group which dances a few squares for them on periodic visits. However, they enjoy taking part much more, so we try to find dances in which they may do so.

In Hokey Pokey, for instance, the walkers and those in wheel chairs can take part very well and those who are confined to beds enter in wherever they can, sometimes clapping in rhythm, etc. Besides Hokey Pokey we have used Shoemakers Dance, Children's Polka, Chimes of Dunkirk and Circassian Circle.

With adult help we do Big Set dancing and on occasion we have been able to do squares. Once when I told the adults to get a wheel chair patient for a partner and failed to mention walkers, the latter let me know in no uncertain terms that they could dance, too, and wanted to participate.

I have also used some hand dances, one with waltz music in which they change partners. What a mix-up that can be and why no one gets hurt is hard to see, but they seem to enjoy it very much and request these dances over and over. You can imagine how gratified we were when we discovered that our program was the one they liked the best during the past year.

At the Veteran's hospital for mental patients, women from Lexington who may or may not know something about square dancing go out to dance with the men. Nearly every time, therefore, we have new ones, both patients and partners. However, there are enough regulars to take us out of the one night stand category and allow us to offer somewhat of a continuing program.

With this group I never attempt a singing call because I try to keep most of the people

dancing and often I need to pause to allow a square to straighten itself out. I have also found that dances in which the men stay with their partners or else wait in place for the women to return, as in ladies' chain, go much better than when the dancers separate and go their different ways. I find the group varies from time to time in ability to respond, so I do not have a set program. Besides Big Set figures such as Chase the Rabbit, Lady 'Round Lady and the like, with which the dancers are fairly familiar, I use the usual western style basics.

I feel that all square dancing should be for fun and especially for these mental patients I try to make it enjoyable. I try to keep it at a level that the majority can dance most of the time. The men enjoy it when the caller makes a mistake, so I try to give them the feeling that their mistakes may not always be theirs, but mine. One of the attendants remarked, after one dance, that he wished he could do as much with the men in the wards as was done on the dance floor.

When the program was first started for the veterans some 6 or 7 years ago, the women would have to ask several men before they could find one willing to get on the floor. Now, the men do all the asking. In fact, some women are booked for the entire evening. The men used to come with coats and ties but now most of them wear sport shirts and some have regular western shirts. They are always clean and slick and there is never one who needs a shave.

The men are very good listeners. It is difficult to catch them, as they do not anticipate. The evening is always ended with a relaxing dance so that the men will not be too keyed up after we leave.

These are only a few impressions, and perhaps guide lines for others, in experiences which have been most gratifying ones for my helpers and me.

STYLE SERIES:

ISLE OF CAPRI QUADRILLE

LOOKING FOR VARIETY? Try this one on the round dance enthusiasts or in that square dance styling workshop. The emphasis is on dancing to the music (in this case Lloyd Shaw's recording X-53 complete with detailed instructions), and you'll find plenty of satisfaction and *challenge* in doing it correctly.

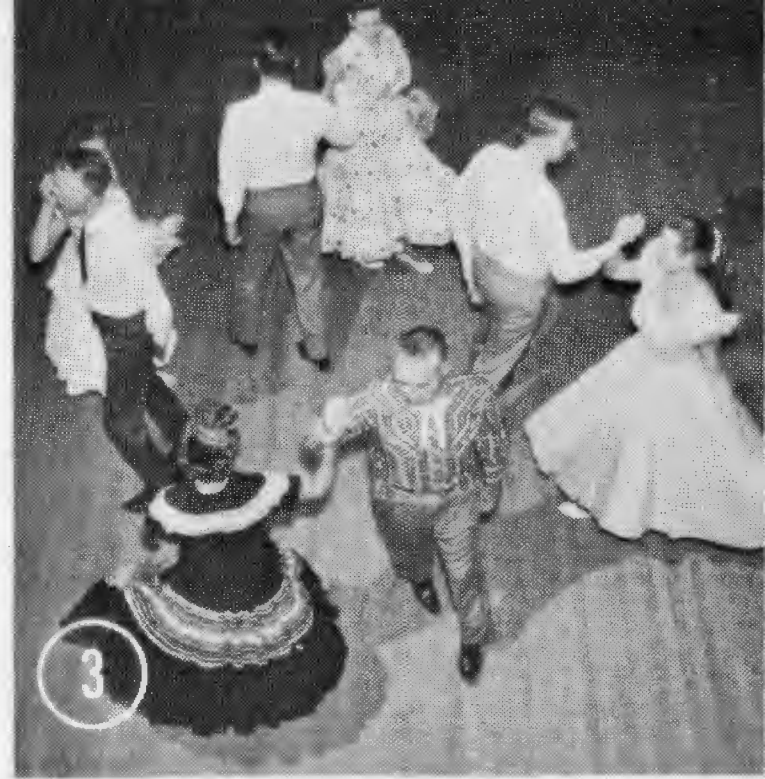
PART I. Starting from a standard square formation (1) dancers join hands just below shoulder height, spread out wide, and grapevine to the left (2) in 24 counts. Upon reaching home each dancer does a right hand star with partner in 8 steps (3) finishing in home position. **PART II.** In promenade position head couples take two 2-steps into the center of the set while the side couples move diagonally to their right in two 2-steps (4). Making a quarter turn in 4 walking steps the head couples



couples will star right at their home and the head men will join the star with the couple to their left moving in behind the man and then return home to a new partner (6). This is repeated as the side ladies go across; the heads star at home, and the side men join the star of

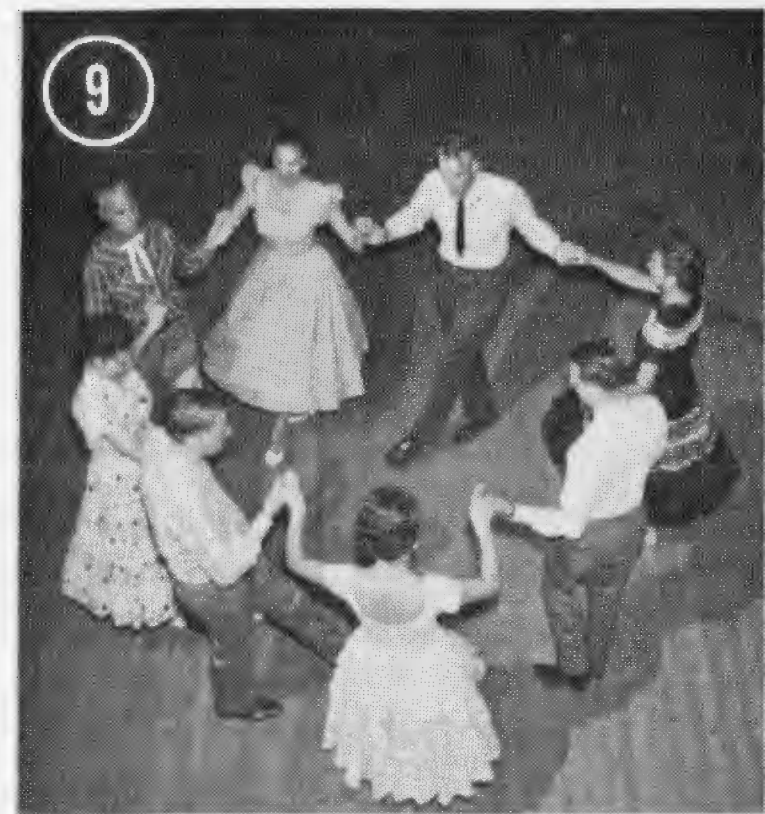
their left-hand couple (7). **PART IV.** Join hands (8) and all step on left, take a short brush step ahead with their right and, without bringing the right back, step on it, touch behind with left toe, then take three quick sliding steps to the left. This is repeated with reverse footing





back up to the original position of their right hand couple while the sides "square" themselves at the head position formerly held by their right hand couple (5). Repeating this three more times, for a total of 32 counts, with the dancers at the head spots always going in

and those at the sides going to the right, dancers will end at home. **PART III.** The step pattern of this part is four 2-steps followed by 8 walking steps. Simultaneously the head ladies will star right, go once-and-a-half around and end at the spot across from their home. Side



to the right (9). **PART V.** Dancers all go in with hands up (10), then back out with hands down (11). Going in again, they release their partner's hand and reach across to take their corner's free hand (12). Pulling her across (13) this girl becomes the man's new partner (14).

The entire dance is repeated three times. To finish, dancers go in and back out (10 and 11) then, starrng right with their partners, girls are turned under man's raised right hand and into the center (15). The ladies curtsey and the men bow. Dance will develop with practice.





ONE OF THE MOST indefatigable workers for the promotion of square dancing in England, particularly the London area where he lives, has been Peter King. Pete has been at this thing since 1951 when he was 23. He eased into square dancing from ballroom dancing and founded the Renegades Club in 1951 with Len Jannaway and Derek Verge. He joined the British Association of American Square Dance Clubs the same year.



Joan

Pete became a British Association Council Member in 1955, moved up to Vice-President in 1956 and 1957 and then on to being President in 1958. He took over the editorial post on, "Let's Square Dance," the association publication in October 1956 and this job has been like having a tiger by the tail. Pete hasn't been able to let go. He has spent hours in association meetings, met many of the vicissitudes that confront both an editor and an association leader (his was a double dose, many times) and came thru it all with real friends and a lot of good help, of recent date, on the magazine.

Joan, whom Pete met at an archery class, came into the picture in 1956. Pete coaxed her into starting square dancing the week after he

ENGLISH SQUARE DANCE PERSONALITIES

met her and she was typing copy for "Let's Square Dance" the week after that! Pete says, "She has been of tremendous help on the magazine and in working for the association."

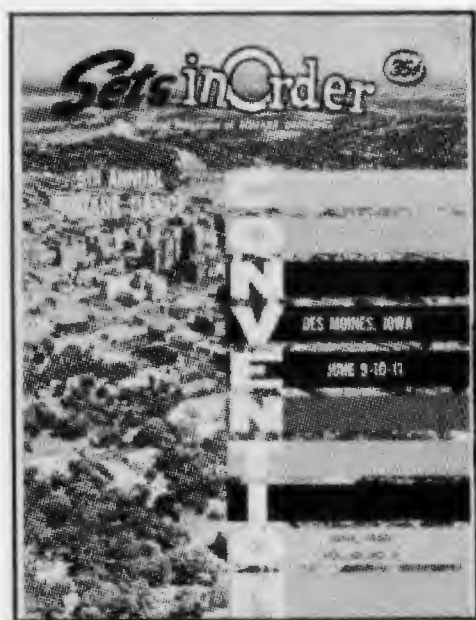
Both the Kings, who were married on February 7, 1959, have grown resigned to the fact that square dance leaders turn any house into (a) a recording studio; (b) an office with paper work in every available drawer; (c) a place for odd folks to drop in at odd times and talk squares and (4) sheer and utter chaos at "magazine going-to-bed-time"!



Pete

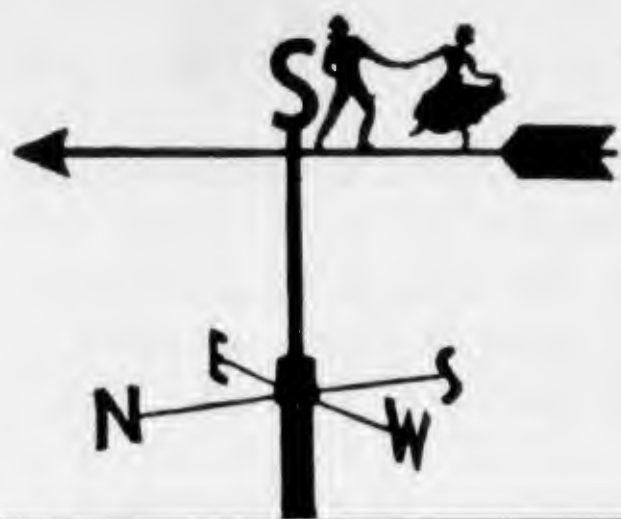
By day Pete is a Research Assistant with a major British oil company. His other hobbies, besides square dancing, include archery and constructing audio equipment for square dance application.

Pete and Joan have both made salubrious contributions to square dancing in London and so, to square dancing everywhere.



ON THE COVER

This month we mark the ninth running of the Annual Square Dance Sweepstakes to be held in the heart of downtown Des Moines, Iowa. We must admit that a sizeable portion of our inspiration came from a recent cover that graced the Journal of Health, Physical Education and Recreation (a dandy publication, by the way). The aerial shot of the city is furnished through the courtesy of the Des Moines Chamber of Commerce. Putting it all together was an act of imagination on the part of all our staff. Those of you who attend the convention are invited to come see us at the Sets in Order booth. Bob and Becky Osgood and Marvin Franzen will be on hand to say "Howdy" for all.



ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Pennsylvania

Kon Yacht Kickers meet each Friday at the Sportsmens' Club, Conneaut Lake. In the past year the club has danced to Joe Lewis, Fred Christopher, Buzz Brown, Johnny Davis, Jack Livingston, Ronny Schneider, Howard Liffick and Gordon Densmore. More out-of-towners will be imported this year and on June 25 the club will have a Jamboree at the Dreamland Ballroom, Conneaut Lake Park. Their Square Dance Vacation will be held over Labor Day Week-End, Sept. 2-5.

—J. Williams and J. Weikal

Indiana

Plans are being formulated for the 4th Annual Hoosier Tri State Square Dance Festival to be held in Evansville on October 21-23. It is co-sponsored by the Evansville Square Dance Council and the Press Youth Fund. Harry Anson is General Chairman; Dick Hunt Program Chairman. Featured callers will be Joe Lewis and Frank Lane.

—Ralph Rodney

Hi Pardners have their dancing fun in LaPorte, with Norm Koch as their caller. They gain new members from the local Recreation Department classes taught by Elgin Lee.

—Myneth Williams

On April 24 the 10th Annual Square Dance Festival took place at Playland Skating Rink in South Bend, with both P.M. and evening sessions. An evening workshop was under the direction of Norm Koch from LaPorte.

—Edith Sostack

Nebraska

Harold's Squares and Bar Nothing Club sponsored the 4th Annual Mid-State Square Dance Festival in Columbus on April 30. Harold Bausch was the featured caller and an "extra added attraction" this year was an afternoon program of Round Dance Workshop, Callers' Clinic and Callers' Jamboree. The Round Dance Workshop was conducted by Paul and Pauline Kermiet of Denver. M.C. was Jack Bates.

—Herb Joseph

The Lincoln Folk and Square Dance Council will again sponsor summer dances at the Antelope Park Pavillion. Dean Wiemers will be the chairman.

Miller & Paine, a local department store in Lincoln, came forth with some excellent publicity help for the 10th Square Dance Festival in Lincoln on April 30. First of all, they sponsored a square dance fashion show in their store auditorium and took ads in two local newspapers to tell the town about it. Some 400 spectators attended this style show, held on March 24, and were given attractive programs printed by the store and listing those who took part in the show, describing their costumes, of course. The back page of the program, done without charge to the dancers, was a full-page ad for the coming Festival. Somebody did some real promotion work in Lincoln.

—Marie Schafer

The giant Ak-Sar-Ben Coliseum in Omaha was the setting on May 7 for the 12th Annual Omaha Council Festival, with Mike Michele from Phoenix, Arizona, on hand to do the calling. Music was furnished by the Rhythm Outlaws of Dallas. Michele and his wife, Mignon, directed the round dance sessions, too, and intermission entertainment was provided by the Aggie Haylofters of Fort Collins, Colo.


—John Carl

Callers Curt Utterback, Glen Lapham and Norval Ewing have started new square dance beginners' classes in the Omaha area. The Jim McKinneys, having finished their annual round dance class, are conducting twice-a-month round dance workshops to improve techniques and evaluate new round dances.

—Jim McKinney

Wisconsin

Boots & Slippers Round Dance Club of Kenosha held its 6th Annual Round Dance Festival on April 9. This club was organized



ROUND THE OUTSIDE RING

by Gilbert and Elsie Kerkhoff in 1953 and held its first festival in 1955. This year the chosen theme for the dance was, "Easter Melody." Decorations, food and program were all planned around this. The night before the dance club members got together to transform the clubhouse into a veritable bower for the festival. Dances on the program included Happy Waltz and Foolish Fancy, two of the national favorites.

—Elsie Kaplan

Bob and Marj Fease have been pioneering square dancing in Rhinelander. They have a fine recreation building which seemed to cry for square dancing so the Feases did something about it, organizing a group of their own. Last winter the dances were limited to adults but next year there will be special dances for the younger set. On August 27 to September 2, there will be Hi-Level dancing at the hall, with Bob and Shirley Dawson to call squares; Harry and Pat Lukens to keep the round dancers happy.

—Bob Fease

Ontario, Canada

A square dance association is being organized by Royal Canadian Air Force personnel and their wives. Sgt. Doug Grayer of R.C.A.F. Station, Centralia, has been asked to co-ordinate its formation and edit a semi-annual association magazine. R.C.A.F. clubs have been springing up across Canada and this association is welcomed by all their callers and instructors. Membership in most of the clubs includes civil service, army, civilian and R.C.A.F. couples.

—Ruth & Ward Gammell

The Lakehead, comprising Port Arthur and Fort William and District, have approximately 800 people square dancing, with a Lakehead Square and Folk Dancing Association presided over by George Ellard.

—Frank Olsen

Manitoba, Canada

The Don Armstrongs were the featured callers at the 9th Annual Spring Jamboree of the Folk Dance Federation of Manitoba (Eastern Division) in Weston School, Winnipeg, on March 18-19. The Armstrongs called to capacity crowds both nights and conducted a workshop on Saturday afternoon.

Dancers who may be in Winnipeg during June 24-July 2 are invited to attend the Red River Exhibition and take part in Square Dance Time, held nightly on the grounds. There will be an orchestra and two callers in attendance each night. Dancing is on an open-air platform which will hold upwards of 15 sets. Stands will seat several hundreds of spectators. Call CH 71489 or SP 28420 for more information.

—Johnny Woodman

Ohio

In the vicinity of Crestline there is a lot of square dancing being done in small groups in somebody's basement. The clubs consist of seven couples, as a rule, giving variety in the dancing group, which dances to records. From time to time the folks gang up and travel to dance at Mansfield, Marion, Shelby or Galion. One of the popular callers in the area is Hugh Johnston.

—George Beck

The Miami Valley Round Dance Club of the Dayton Recreation Bureau will present their 5th Annual Summer Week-End of round dancing with Frank and Carolyn Hamilton on July 9-10 at Community Club Pavilion. There will be four sessions, beginning on Saturday P.M. For more information, write Al Boehringer, 228 Gramont Ave., Dayton 17.

—Millie Boehringer

Illinois

The Decatur Square Dance Assn. 5th Annual Jamboree took place on April 1-2 and featured Frank Lane on squares, the Manning Smiths on the rounds.

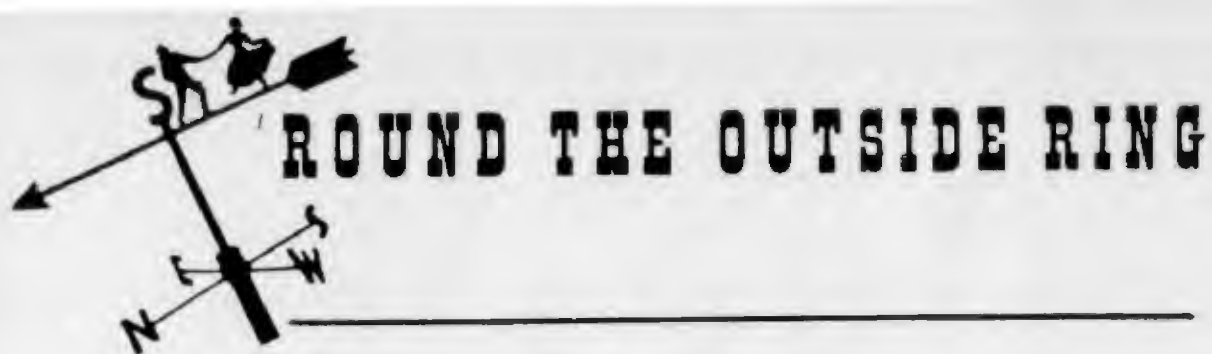
—Mrs. Roy Clark

In Urbana the 9th Annual Festival of the Illinois Federation of Square Dance Clubs was held on May 7-8 on the University campus. Harold Bausch of Leigh, Nebr. and Ed Epperson of Batavia, Ia., were at the mike. The round dance clinic was conducted by Vince and Marge Belgarbo of Skokie, Ill. Federation club callers were programmed to precede and follow the square dance workshop conducted by Harold Bausch.

—Guy Arrowsmith

The Chicagoland Round Dance Leaders' Society announced their 5th Annual Spring Round Dance Festival for May 22 at Lane Technical High School in Chicago. This was a colorful spectacle on a floor which accommodates at least 200 couples of round dancers. Dance leaders of the area offered intermission demonstrations.

—Carl Wagner



ROUND THE OUTSIDE RING

California

Awa-Wegos of Tulare celebrated with an All Fool's Party on April 1, that had the dancers really guessing. They lined up for refreshments early, only to find in their paper bags nothing but wads of waxed paper. Doughnuts made their appearance later. One of the prizes was labeled "Ground Hog" — a sausage. Caller Hunter Crosby's taw, Jeri, won (a frame-up) a cat box for her nine (honestly!) cats. Decorations consisted of odd items of wearing apparel hung from wires across the room and drawings on the walls. Caller Lucky Beason, late of the European theatre square dancing circles, brought his Lucky Bees Club over from Livingston to join the fun. —*Bill Locke*

Wedding bells rang out on April 23 for Inga Pace and Jack Gibson who then took off on April 30 for a Square Dance Honeymoon in Europe. Inga and Jack have been a part of the square dance activity in the Los Angeles area for several years and will spend two months in Europe partaking of the same sort of dancing fun.

How's this for a club name? A group of square dancers from the telephone company in San Diego call themselves the Dancing Dialers. —*Wes Covert*

South Dakota

The 7th Annual Black Hills Square Dance Festival will be held on July 29-30 in Rapid City. Johnny LeClair and Butch Nelson will call the squares on Friday night; on Saturday morning the round dance workshop will be conducted by Bruce Yarbrough. On Saturday evening the dancing will take place on the specially treated street in front of the Rapid City Auditorium. The same two callers will be at the mike and an estimated 2000 spectators are expected to be on hand. —*Mabel Callahan*

New Jersey

The Valley Steppers Round Dance Club of Oradell put on a round dance workshop and dance party on March 20 from 2:30 P.M. until 10 P.M. with Dick and Evelyn Doyle from Milton, Mass., in charge. St. Philip's Church Hall in Clifton was the scene of the event. Sixty-four couples were on the floor.

Texas

Ellis Gates, president of San Antonio Round Dance Council, announces the Round Dance Festival for July 16 in the Municipal Auditorium, San Antonio. Instructors for the workshop will be Pete and Ann Peterman of Dallas and Bill and Mary Lynn of St. Louis. Carlotta Hegemann is Workshop Chairman. For more info, write Jess Gates, 447 Sharon Dr., San Antonio. —*Helen Gipson*

On April 2 Corpus Christi dancers gathered at the Ray High School Cafeteria to dance to Joe Lewis and his accordion. The dance was sponsored by the South Texas Square Dance Assn. and all proceeds from refreshment sales went to a local Cub Scout troop. —*Burt Carter*

Louisiana

After traveling to Jackson, Miss., Baton Rouge and Lafayette to dances, Alexandria dancers stayed home for a few. Allie Morvent and Les Gotcher were recent callers in their home port.

The Cenla Festival on May 21 in Alexandria had many committees operating to insure the dancers a big time. Red Warrick and Allie Morvent were the callers with Jim McKinley in charge of the street dance. —*Elsie Von Rhee*

A new idea has been born in the New Orleans area. Caller Chuck Goodman has purchased the Bar None Ranch and plans to convert it into a Square Dance Town. A person must be a square dancer to purchase a lot in the subdivision! Plans are for a building to hold 50 squares. —*George Kast*

North Carolina

The North Carolina Square Dance Federation had its first annual Tar Heel Square-Up in Durham on March 12, the first annual Federation dance that the state has had. The Fontana Ramblers Band brought in their music and callers included Louis Calhoun, Dorsey Adams, John Brendle, Harry Lackey and Garland King. Lib Bennett was in charge of the round dancing. —*Mrs. Les Stallings*

Missouri

The 1960 Heart of America Festival will be held on June 16-18, at Lake Park, Camdenton. Frank Lane and Gene McMullen will conduct square dance workshops; Jerry and Midge Washburn with Joe Coosey and Lucian Ziemba the round dance workshops. —*Buford Foster*



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Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

JUNE, 1960

ON THE SUBJECT OF THE TRAINING OF NEW CALLERS

FACED WITH THE PROSPECT of continued and growing square dance programs in hundreds of areas, existing caller groups are constantly called upon to train new teachers and callers to keep up with the demand.

Many successful leadership training programs are in operation and Sets in Order will attempt to describe some of these in coming issues. One successful plan has been run for several years by the Square Dance Callers Association of Southern California. Here is a brief report on that group's procedure, based on its last two classes.

Length of the course was twelve lessons. Classes were held for three hours each Sunday. The fee for the complete course was \$25 and each participant was required to bring a partner. The first part of each program was a one-hour lecture presented by a different leader each week. Sample subjects of these lectures included: What it Means to be a Caller, Qualifications for a Caller, Danger Signals, Rhythm and Timing, Phrasing and Judgment, Clarity, Command and Diction, Teaching Techniques, etc.*

During the second and third hours the class was divided into groups of approximately twelve students who would be assigned to an instructor and in a separate room, away from the other groups, each caller would have an opportunity, each week, to call or teach at least one dance. These groups would stay intact for the entire series although the instructors were changed after four weeks.

A progress file was kept on each student to assure continuity of the program. An evaluation sheet was made in duplicate with a copy

**The Callers' Guide*, containing lectures used in this series, is available for \$3.00 by writing: P.O. Box 1024, South Gate, Calif.

presented to the student after each effort. This was a check-off sheet containing such items as timing, rhythm, clarity, phrasing, preparation, diction, pitch, voice quality, patience, skill, thoroughness and judgment. Assignments to be prepared outside of class time assured that each person would give equal emphasis to singing and patter calls and to teaching.

Each student was provided a notebook at the beginning of the course. Inside he would find a course outline and information pertinent to the project. Each week, each participant would receive mimeographed notes of the lecture that was presented the previous Sunday.

Each successive class differed to a degree from the previous one. Different subjects were introduced or altered to fit the situation depending to a great extent upon the faculty members who were available.

NOTE: As a matter of interest, the group sponsoring the above plan has decided to provide beginning callers' classes only every other year. On the alternate years a special short course will be offered to those callers who call and teach regularly and who are qualified to accept more advanced theory and training. If enough interest is shown, Sets in Order will present another article showing the various forms and details developed for use in the beginner course described.

POLICY ON PUBLISHING ROUNDS

From time to time we receive queries as to why an author's dance does not appear in *Sets in Order*. One of the most important answers is that often the description of the round dance is written in such confused fashion we are at a loss to interpret it.

Our Round Dance Survey Committee tries to dance every routine we receive. If a description departs from the normally accepted form and is hard to decipher, it may be put aside. We must give our readers accurate and easy-to-read dance descriptions.

At least 90% of the people learning a dance will never see the originators dance it, so they must rely on a clearly-written description.

SURE SHUFFLE

By Del Coolman, Flint, Michigan

One and three lead to the right
Circle four, head gents break
Forward eight and back with you
Pass thru, shuffle the deck
Face your partner
Pass thru, shuffle the deck
Face your partner
Pass thru, shuffle the deck
Face your partner
Right and left thru
Cross trail, allemande left

DIXIE STARS

By Bob McDaniel, Topeka, Kansas

First and third bow and swing
Promenade the outside ring
Half way round here's what we'll do
Come down the middle with a right and left thru
Turn and roll with a half-sashay
Go up to the middle and back to town
Then star by the right three-quarters round
Split the sides, lady in the lead
Both turn left, yes indeed
Pass by two and raise a little Cain
Come thru the sides with a Dixie Chain
Lady go left, gent go right
Go round one, come back in
Star by the right, go like sin
One full turn then a quarter more
Find the corner, left allemande
Partner right go right and left grand.

LOOK! NO LINES

BELGIAN SPECIAL

By Ollie Smejkal, Chicago, Illinois

One and three go forward up and back with you
Forward again cross trail thru and U turn back
Box the gnat with the opposite gal
Face to the middle, a right and left thru
Turn the girls, half sashay
Star by the right around that way
Once around and listen to me
Corners all and box the flea
Change hands box the gnat
Pull her by go to the corner left hand round
Gents star right across that town
Catch all eight left hand half around
Back with the right go all the way round
Allemande left your corner, walk right by your own
Box the gnat with the right hand girl
Change hands pull her by, right to your own half way round
Back with the left, allemande thar
The gents back up in a right hand star
Walk along backwards not too far
Throw in the clutch and put 'em in low
Pass 'em once 'til you hear me sing
Reverse that star, reverse that ring
Pass 'em once around that land
Meet your partner right and left grand
Grand right and left in time with the band
Meet your maid pretty little thing
Promenade go round that ring.

SQUARE THRU BASIC

By Dan Weigle, Shaw AFB, South Carolina

First and third half square thru
Right and left thru with the outside two
Turn around and dive thru
Square thru — —
All the way round like you always do
Separate go round one
Into the center half square thru
Separate go round one
Into the center square thru
Three-quarters round is what you do
There's old corner, left allemande . . .

QUICK TIME

By Hubert Williams, Vacaville, Calif.

Four ladies chain that's what you do
Two and four right and left thru
First and third promenade
Half way round the with pretty little maid
Down the middle Dixie chain
Lady go left gent go right, around one
Square thru three-quarters round
Sides face, box the gnat
Allemande left

BET YOU CAN'T SIP THIS ONE

APPLEJACK HIGHBALL

By Fred Applegate, La Mesa, Calif.

Bow to your partner, corner too
Head ladies chain across with you
Allemande left that corner maid
Twirl your partner, promenade
Promenade but don't slow down
First and third, wheel around
Two ladies chain, turn this Sue
Same four a full square thru
All the way, go two by two
California twirl, eight chain thru
Up the river and round the bend
Over and back with the little red hen
Hurry on home, it looks like rain
Then square thru like a daisy chain
Right and left, U turn back
Box the gnat, pull her by
Left and right, U turn back
Box the flea, change girls
Box the gnat, change girls
Box the flea, change hands
Right and left thru
Circle half, California twirl
On to the next, box the gnat
Change girls, eight chain thru
Right, left, right, left, right, left, right, left
Box the gnat across from you
Change girls and square thru
Three quarters round, left allemande, etc.

SPECIAL WORKSHOP EDITORS

Joe Fadler Round Dance Editor
Bob Page Square Dance Editor
Don Armstrong Contra Dance Editor

DUCK PLUCKER

By Bill Hansen, Santa Barbara, Calif.

One and three pass thru and wheel around
Come down the middle a half square thru
Right and left thru with the outside two
Duck to the middle and box the gnat
Face the middle with a right and left thru
Come on back with a half square thru
Right and left thru the outside two
Circle up four just half way round
Duck to the middle and box the gnat
Face the middle a right and left thru
Come right back with a half square thru
Right and left thru the outside two
Allemande left

GOOD SHUFFLER

BEND AND SHUFFLE

By "Doc" Heimbach, Blue Island, Illinois

First and third you bow and swing
Lead out to the right of the ring
Four hands round on the side of the floor
Head gents break to lines of four
Go up and back and don't get ruffled
Pass on thru — then bend and shuffle
The deck is set for a double pass thru
When you get thru here's what you do
First one left and the next one right
Right and left thru with the pair in sight
Circle four as you did before
Side gents break to a line of four
Go up and back and don't get ruffled
Pass on thru, then bend and shuffle
The deck is set for a double pass thru
When you get there here's what you do
First one left the next one right
Square three quarters thru tonite
Right, left, right on by
Crosstrail, I'll tell you why —
Allemande left, etc.

ACES AND EIGHTS

By Nonie Moglia, Castro Valley, Calif.

First and third bow and swing
Lead on out to the right of the ring
Circle four you're doing fine
Head gents break and make a line
Forward up and back by heck
Pass thru and shuffle the deck
Lead two Frontier Whirl
Circle four half-way round and a quarter more
Pass thru now shuffle the deck
Lead two Frontier Whirl
All four couple pass thru
Face your own a right and left thru
Back right out two lines of four
Forward up and back by heck
Pass thru now shuffle the deck
Lead two Frontier Whirl
Circle four half-way round and a quarter more
Pass thru shuffle the deck
Lead two Frontier Whirl
Half square thru lines of four facing out
Balance forward and back to the land
Bend the line don't just stand
Allemande left

SMITH'S NOSUCHDANCE

By John Smith, Southall, Middx, England

One and three bow and swing
Head gents face the corner of the ring
With the same lady, box the gnat
And the four gents go forward and back
Girls turn right follow lady number one
She goes half way round you've just begun
Gents to the center and arch you do
Number one lady lead 'em thru
Turn to the right, go single file
Three-quarters around and watch 'em smile
Gents pass thru and swing your maid
Twirl her hand and promenade
One and three wheel around
Right and left thru with the couple you've found
With the lady on the left, left allemande
Partner right, right and left grand.

CASE'S CAPER

By Vernon Hutton, Topeka, Kansas

First and third into the middle and back with you
Forward again and square thru
All the way round you're gonna go
With the outside two you do sa do
Make an ocean wave right there Jack
Rock it forward, rock it back
Square thru on the side of the set
Keep on going you're not thru yet
Shuffle the deck with your girl
Side two couples Frontier Whirl
Two ladies chain, turn 'em man
There's old corner do a left allemande . . .

SINGING CALL

'DEED I DO

By Dick Wilson, Canoga Park, Calif.

Record: SIO X 1118A — With calls by Bob Page;
SIO X 2122A — Instrumental with lead;
SIO X 2122B — Instrumental without lead.

OPENER, BREAK, and CLOSER:

Doci round the corner girl, come back home,
swing and whirl
Ladies promenade inside the ring . . .
Meet your partner, turn 'em right,
Turn 'em right to the corner go
Allemande left, now grand old right and left . . .
(hey)

Grand right and left you're gonna travel
Do sa do and then you promenade them
Do I, want to, swing you, do I
Honey, 'deed I do . . .

FIGURE:

One and three, lead to the right,
Circle up four, go half around
Dive thru, star left, star left to the corner go
Do sa do with the corner now,
All the way 'round to an ocean wave
Balance . . go up and back. (Swing right)
(Hey) turn your partner left then your corner.
Swing.

Swing your corner, promenade the ring. (Now)
Do I, want to, swing you, do I
Honey, 'deed I do . . .

Sequence: Opener, Figure Twice for Heads, Break,
Figure Twice for Sides, Closer.

Here are two routines — both mixers — to Chop Sticks. We felt that they were so different and so much fun that you would like to try them both. Editor.

CHOP STICKS MIXER

By Elmer and Fonda Parkin, Pocatello, Idaho

Record: Dot 45-16021 — Billy Vaughn

Position: Facing, M's back toward COH. M's R and W's L hands joined.

Footwork: Opposite, directions for M.

Intro: Wait 2 meas.

DANCE

Meas.

1-2 Side/Close, Side/Turn; Dip Fwd, Recover/Turn;

Traveling in LOD, do a side two-step making $\frac{1}{4}$ L turn to come into full OPEN position inside hands joined, dip forward in LOD on R ft, moving joined hands forward coming into a nearly BACK-TO-BACK position, then recover and turn to FACING pos. change hands to M's L and W's R.

3-4 Repeat action of meas. 1-2, in RLOD, ending in FACING pos M's back to COH.

5-6 Side/Close, Side; Pivot, Pivot;

Do a side two-step in LOD coming into OPEN dance position, inside hands joined, continue traveling in LOD and start pivoting L by stepping forward on R ft, then on the L ft continuing the L pivot, come into FACING pos M's back to COH, both hands joined.

7-8 Side/Close, Side/Close; Side/Close, Side/Touch;

Traveling in RLOD do three step closes, then a step touch (Chasse step), ending man's back to COH.

9-10 Side/Close, Side/Banjo; Dip Forward, Recover/Turn;

Do a side two-step in LOD at the same time coming into BUTTERFLY BANJO pos, (during this action the M make $\frac{1}{4}$ L turn to face LOD and W makes $\frac{1}{4}$ L turn to face RLOD); M dips forward on R ft and then comes back on L ft. (The W dips back on her L, and comes forward on R); End in FACING pos, M's back to COH.

11-12 Side/Close, Side; Dip Forward, Recover/Turn;

Repeat action of meas. 9-10 in RLOD starting the two-step with the R ft and M makes $\frac{1}{4}$ R turn to face RLOD and W makes $\frac{1}{4}$ R turn to face LOD. M dips forward on L ft, coming back into pos on R (at same time W dips back on R ft coming forward on L ft) ending in CLOSED dance position, M's back to COH.

13-14 Turn Two-Step; Turn Two-Step;

Starting bwd on L ft in LOD do a complete R face turn in two two-steps.

15-16 Turn Away, 2; 3, 4;

M walks left in semi-circle moving in

RLOD to meet a new partner, coming into starting pos. (At same time W moves forward in LOD with four steps to meet new partner.)

DANCE GOES THRU FIVE TIMES then:

Ending: Repeat meas. 1-4, ending with bow and curtsy.

CHOP STICKS MIXER

By Pauline and Howard Walkup,

Bartlesville, Oklahoma

Record: Dot 45-16021 — Billy Vaughn

Position: Butterfly, M's back to COH.

Footwork: Opposite, directions for M.

Intro: Wait two measures.

DANCE

Meas.

1-4 Side Two-Step; Side Two-Step; Away Two-Step; Together Two-Step;

In butterfly pos, do a side two-step L in LOD; then a side two-step R in RLOD, two-step away (drop M's L and W's R hand); two-step together.

5-8 Side Two-Step; Side Two-Step; Away Two-Step; Together Two-Step;

Repeat action of meas 1-4, ending in R HAND STAR pos, M facing LOD, W facing RLOD.

9-12 Star Forward, 2, 3, Brush; Star Forward, 2, 3, Brush; Star Around, 2, 3, Brush; Star Around, 2, 3, Brush;

In star pos M steps forward LOD, L, R, L brush R, then R, L, R and brush L (W steps backwards beside M); maintaining star pos step around $\frac{1}{2}$ turn L, R, L and brush R, then on around $\frac{1}{2}$ turn R, L, R and brush L.

13-16 Forward (to new partner), 2, 3, Brush; Star Forward, 2, 3, Brush; Star Around, 2, 3, Brush; Star Around, 2, 3, Brush;

Change partners by M stepping LOD, L, R, L brush R as W (facing RLOD) steps RLOD to new partner to assume star pos; step forward R, L, R brush L (W steps backward beside M); Maintaining star pos step around $\frac{1}{2}$ turn L, R, L and brush R, then on around $\frac{1}{2}$ turn R, L, R and brush L to end facing wall in BUTTERFLY pos.

DO ENTIRE DANCE THRU FIVE TIMES

Ending: Repeat meas. 1-4 to end acknowledging partner.

GAY 90's FLAVOR

WONDER WALTZ

By Wes and Bea Coyner, Pinehurst, Calif.

Record: SIO X 3112 B

Position: Open, facing LOD

Footwork: Opposite, directions for M

Intro: Four measures: Standard acknowledgment;

Meas.

1-4 Fwd Waltz, Two, Close; Spin Maneuver, Two, Close; Waltz, Two, Three; Twirl, Two, Three;

Waltz fwd in open pos bringing joined hands fwd, then bring joined hands back and release as W makes L face SOLO roll, M maneuvers in front of W (back to LOD) to closed pos for one R face turning waltz and twirl to open, to repeat;

5-8 Repeat action of meas 1-4, ending in CLOSED POS facing LOD;

9-12 Balance Fwd; Back, Turn, Close; Balance Fwd; Back, Turn, Close;

In closed pos bal fwd LOD (L, R, L) and back (R, L, close R) turning to SIDECAR M facing wall; Bal twd wall (L, R, L) and back (R, L, close R) turning 1/2 left face (individual) to BANJO pos M facing COH.

13-16 Balance Fwd; Back, Turn, Close; Balance Fwd; Balance Back;

Continue action of meas 9-12, bal to COH (L, R, L) and back (R, L, close R) making a 1/4 right face turn to CLOSED pos, M facing LOD; repeat bal fwd and back to end in BUTTERFLY pos;

17-20 Twinkle Out; Twinkle In; Twinkle Out; Twirl, Two, Three;

M crossing L in front, W XIB, progressing moderately LOD, twinkle out, in, and out; then right face twirl to BUTTERFLY pos;

21-24 Repeat action of meas 17-20. End in LOOSE CLOSED POS M's back to COH;

25-28 Side, Behind, Side; In Front, Touch, —; Waltz; Waltz;

Grapevine LOD (both XIB); means 26 both XIF, touch L, and hold; as M maneuvers, do two right face turning waltzes starting back on M's L in LOD;

29-32 Side, Behind, Side; In Front, Touch, —; Waltz; Twirl, Two, Three;

Repeat action of meas 25-28 except do ONE right face waltz and twirl to OPEN pos ready to repeat dance.

DANCE GOES THRU THREE TIMES, ENDING WITH BOW AND CURTSEY

SMOOTH AND EASY

IT HAD TO BE YOU

By Ross and Mabel Hatton, Minneapolis, Minn.

Record: It Had to be You, MacGregor 8575-B 45 rpm only

Position: Banjo, M facing LOD.

Footwork: Opposite throughout, step described for M.

Introduction: Standard acknowledgement coming to banjo, facing LOD.

Meas.

1-2 Step, Close, Step, Brush; Step, Close, Step, Pivot;

Starting on L ft do one two-step forward and brush with inside foot; starting on R ft do one two-step forward pivoting to SIDECAR pos, M crossing L ft over R (WXIB) M facing RLOD.

3-4 Step, Close, Step, Brush; Step, Close, Step, Face-Touch;

Repeat action of meas 1-2 in RLOD ending facing partner with a step-touch, M with back to COH.

5-6 Side, Behind, Side, Front; Step, Point, Step, Touch;

In loose CLOSED pos, step L to side LOD, step on R ft XIB (WXIB), step to side on L ft, step on R ft XIF (WXIF); step to side LOD on L ft, point R toe just in front of L toe, step to side on R ft RLOD, touch L ft to side of R ft.

7-8 Repeat action of meas. 5-6.

9-16 Repeat action of meas. 1-8.

17-20 Lady Under; Wrap Up; Lady Out (Un-wrap); Reverse Twirl;

(All of W's position changes are done with three walking steps and a touch. M's footwork is four two-steps done almost in place, maneuvering only for ease of dancing.) W crosses in front of M to COH making a half R face turn under joined M's L and W's R hands; (Join both hands). Retain M's R and W's L hands at waist height, raise other joined hands to make an arch under which W will make a 1/4 L face turn moving toward wall to M's R side to snuggle in his R arm; Release M's L and W's R hands as W un-wraps moving towards wall making one complete R face turn; Swinging joined hands backwards (RLOD) W makes one complete L face SOLO turn ending in CLOSED position.

21-24 Turn Two-Step; 2; 3; 4;

In CLOSED dance position do four slow turning two-steps making two turns.

25-32 Repeat action of meas. 17-24 ending in BANJO pos.

DANCE IS DONE THREE TIMES. End dance with three two-steps, a twirl and a bow and curtsy.

CONTRA CORNER

HOMOSASSA HORNPIPE

By Don Armstrong, Port Richey, Florida

Record: Lloyd Shaw 163/164

This dance starts with the active couples (1st, 3rd, etc.) crossed over and facing partners across the set. Note that each of the actions of the dance should be danced with 8 steps and to the 8 notes comprising each phrase of music.

— — — —, **Actives center, Do sa do**

— — — —, **With the one below, swing and whirl**

Active dancers face DOWN the set (away from caller) and swing the in-active dancer there. ALL men place the lady they have swung on their right side and face center of set. Note that progression has been made. Active dancers find themselves DOWN one place in the set, while in-active dancers have moved UP.

— — — —, **Put her on the right, half promenade**

— — — —, **Right and left through**

— — — —, **Star by the left**

— — — —, **Change hands, right hand back**

— — — —, **The men drop out, the ladies chain**

— — — —, **Chain them back.**

SINGING CALL

I WONDER WHY

By Marshall Flippo, Abilene, Texas

Record: Blue Star 1545, flip with Marshall Flippo calling

INTRO, BREAK, ENDING

Walk all around your corner, come back and swing your partner

Swing that gal around about once or twice

Gents star left and get bolder, 'cause you know you're getting older

So swing her once again she's mighty nice

Allemande left that corner lady, grand old right and left maybe

You'll promenade this lady round the world

Promenade around that ring you go, you take her home you know

Swing that girl.

FIGURE

Head ladies chain across with all your might

One and three go forward up and back tonight

Half square thru you split the sides turn right

Across the lane, four ladies chain

Head two couples Dixie wheel you know

Dixie wheel: Ladies go into the middle same as Dixie chain but first hook right elbows and turn one time around in middle, then face opposite man and continue Dixie chain, both man and lady turn left to stand behind sides.

Both turn left, behind the side two go

Sides pass thru and box the gnat from there

You promenade the square, I wonder why.

WHO'S LOOSE?

By Dick Matteson, Decatur, Illinois

Four ladies chain, grand chain four

Now the heads to the right and circle four

Head gents break to a line of four

Go forward up and back to town

Now square thru three-quarters round

Right, left, right, step forward, join hands

Dixie twirl on the side of the town

Forward up, now back with you

Do a right and left thru, then chain the girls two by two

Bend the line, go right and left thru

Now chain the girls two by two

Same two face 'em, cross trail thru

Left allemande

SQUARES N' ORBIT

By Dave Taylor, Roseville, Mich.

One and three go forward up and back with you

Go forward again and square thru

All the way around to the outside two

With a right and left thru and turn the girls

Dive thru — square thru just like that

Sides divide and box the gnat

Face to the middle and square thru

All the way round that's what you do

When you're facing out, bend the line

Pass thru — face your partner — right and left thru

Dive thru, pass thru

Allemande left

DOTTIE'S DILEMMA

By Gordon Blaum, Miami, Florida

Head ladies chain three-quarters around

Turn that gal then half sashay

Head gents pass thru turn right around one

Stand four in line and settle down son

Forward eight and back you glide

Pass thru lines divide, Dixie chain

On to the next and two ladies chain

Turn that girl and form a line of four

Forward eight and back again

Pass thru, shuffle the deck

First couple left, next couple right

Cross trail thru to a left allemande . . .

OCEANS OF FUN

HUMPHREY'S TIDAL WAVE

By Carter Humphrey, Palmdale, Calif.

One and three to the middle and back

Right to the opposite — box the gnat

Same girl, swing her too

Face to the middle when you get thru

Same two right and left thru

Turn 'em around — half square thru

Separate around just one

Line up four, you're still not done

Forward eight and back with you

Bend the line — pass thru

Go on to the next for a do sa do

All the way around and don't be slow

To an ocean wave — rock forward and back

Right to the opposite — box the gnat

Then pass thru to the next old two

For a do sa do — go all the way around

Make that ocean wave when you come down

And rock it forward and back

Then a right to the opposite — box the gnat

Same girl, swing her too

Face to the middle — two behind two

Forward eight and back with you

Forward again — double pass thru

All four couples California twirl

Center two — square thru

Three-quarters round in middle of the land

Here comes corner — left allemande . . .

MIDDLE OF THE NIGHT

By Fred Wilson, New Westminster, B.C., Canada

Swing your partner, swing your girl

Four ladies chain across the world

And one and three bow and swing

Up to the middle and back again

Forward again a full square thru

And a quarter more, separate and around one

Forward eight and back right out

Arch in the middle the ends duck out

Around one and box the gnat

Down the middle cross trail thru

You turn back a full square thru

Right and left thru the outside two

Dive thru pass thru allemande left

BREAK

By Phil White, Lynn Haven, Florida
Promenade don't slow down
One and three wheel around
Box the gnat to that opposite spot
Half square thru to the ole red hot

BREAK

By Cal Lambert, Houston, Texas
From a promenade:
One and three wheel around
Make a right hand star with the couple you found
Then the heads star left in the middle of the square
Go once around to the corner pair
Go right and left thru, two by two
Turn your girl and dive thru, square thru
Three-quarters around
Allemande left

DOODLES

By Mel Rich, University City, Missouri
Head couples bow and swing
Promenade the outside ring
Three-quarters round go on the run
Stand behind the sides for fun
Forward eight and back once more
Sides roll back and line up four
Ends come forward box the gnat
Face the middle right and left thru
Turn 'em around and trail thru
Go round one, into the middle pass thru
Split the outside line up four
Forward up and back once more
Center two go square thru
Touch your hands is what you do
Then separate go round one
Come into the middle right and left thru
Turn 'em around and when you do
Two ladies chain in the middle of the land
Turn 'em boys you're doing grand
Pass on thru to a left allemande

BASIC DRILLS

EVIDENTLY quite a few of you liked the idea of our running some simple material that could be used in the teaching and drilling of the early basics. Our intention of course was not to try to present complete dances — there's no limit to the amount of material available — but rather to supply workable examples of some of the movements that might simplify the teaching. Here are a few more designed for Basics 10 and 11. Refer to your December, 1959 copy of Sets in Order for the description of each basic used. Or, refer to a copy of The Basic Movements of Square Dancing (15c each from S.I.O.) for reprints of the descriptions of basics 1-30. Please look at this as a joint project and if you have similar drills that have worked for you perhaps you'd like to share them with other Sets in Order readers.

DRILL FOR A RIGHT AND LEFT THRU

One and three do a right and left thru
Then a right and left back, go two by two
Repeat for two and four
Heads to the right, do a right and left thru
Then a right and left back, that's what you do
Now heads to the left, do a right and left thru
Do a right and left back, that's what you do
Repeat for the sides
Heads to the right, a right and left thru
Same couples right, do a right and left thru
Heads across do a right and left thru
Sides across do a right and left thru
Repeat for the sides

DRILL FOR THE PLAIN SASHAY (Chassé)

If a sliding step is used for a sashay in your area perhaps you've discovered that dancers have never learned to slide. Here's an excruciatingly simple drill you may wish to try.
Heads Do Sa Do gonna' take a ride
Now you back right up and join the side
Each is now standing next to his corner
Go forward eight come back on the run
First couple center just for fun
Sashay down the center of the hall
Then sashay back and don't you fall
Third couple sashay up in time
Now sashay back you're doing fine
Head two couples swing at home
Now everybody swing your own
Repeat for sides

DRILL FOR A HALF SASHAY AND RE SASHAY

This drill teaches that a Half Sashay is a true 4-count movement — not just a 1-beat hesitation.
All sashay partners half way 'round
Up to the center and back to town
Resashay, go all the way 'round
Then allemande left when you come down

DRILL FOR ROLLAWAY WITH A HALF SASHAY

One and three go forward and back
Right and left thru across the track
Rollaway with a half sashay
Repeat for two and four
All eight go forward, come back on the fly
Right to the corner, pull on by
This was original partner
Allemande left, etc.

DRILL FOR WHIRLAWAY WITH A HALF SASHAY

All circle to the left in the same old way
Then whirlaway with a half sashay
Eight to the center with a right hand star
Walk right around but not too far
Girls roll out, pass one man
Then allemande left with your left hand

DRILL FOR CORNERS WHIRLAWAY WITH A HALF SASHAY

Circle eight it looks like rain
All four ladies grand chain
Now circle eight, hear what I say
Corners whirlaway with a half sashay
Now circle eight in the same old way
Corners whirlaway with a half sashay
Allemande left with your left hand

NO PAIN CHAIN

By Bob Hendricks, Battle Creek, Mich.

All four couples swing you do
Side two right and left thru
Turn 'em boys across the way
All four couples half sashay
Heads lead right, sides lead left
Pass thru go on to the next
Box the gnat across the track
Right and left thru the other way back
Circle eight and it's no pain
Find your corner and all eight chain
Go right and left and turn her Jack
Then grand chain girls across the track
Here comes Mother swing and whirl
Then promenade home around the world

BREAKNIK

By Bob Dennington, San Diego, Calif.

One and three do half sashay
Go into the center back that way
Forward again cross trail but U turn back
Side go forward and back with you
Forward again pass thru U turn back
Heads go forward back with you
Forward again pass thru U turn back
With the opposite lady box the gnat
Face the sides box the flea
Pull her by opposite box the gnat
Face the middle pass thru
Go round one here's what we'll do
Circle four with the outside two,
go once around
Then right and left thru
Face your partner box the gnat and hear me say
With the girl on your right do a half sashay
Now box the gnat across the way
With the girl on your right do half sashay
With the girl on your left, left allemande

STACK THE DECK

By Ange Dalessio, Cleveland, Ohio

Head ladies chain across the ring
First couple up to the center and back again
Forward again and split the ring
Promenade left around one, four in line you stand
It's forward four and back to the land
Fourth couple up to the center and back you tour
Lead to the left split those four
Promenade right around two and line up six
Forward and back but don't get mixed
Second couple bow and swing
Promenade outside the ring
Pass four you squeeze right in, it's eight in line
Forward eight and back in time
Shuffle the Deck — three times that is
One — two — three

Ladies go left, gents go right
Meet again with a right, left, right, left
allemande . . .

The above figure has a triple Shuffle the Deck.
First you Shuffle the Deck from a line of eight
ending in lines of four. Second time you
Shuffle the Deck from lines of four ending in
couples. Third time you Shuffle the Deck from
couples ending in a single line.

EASY BREAK

By Ed Slote, Cottonwood, Calif.

Forward eight back to the ring
Now face your corner, all eight chain
Go right and left, turn that girl
Then forward eight, back to the world
All four couples California twirl
It's forward out, back right in
Now box a flea on the left of the pen
Just hold on tight like a left allemande
Partner right, right and left grand.

INTERCEPT

By Jack Mann, Oakland, Calif.

First and third right and left thru
When you're straight, all of you
Chain your gals across the way
Get a new girl and half sashay
Sides forward and back with you
Same four cross trail thru
Behind that couple meet your partner
Right and left grand . . .

A A L (RED)

By Bob Hayden, Lake Jackson, Texas

First and third a half sashay
Half square thru across the way
Face the sides and cross trail out
Around one line up four
Forward four and back once more
Pass thru but U turn back
Right and left thru across the track
Turn 'em, chain 'em, straight across
Now chain 'em back across the land
Turn her left like a left allemande

THREE-QUARTER STAR

By Charles Damron, Williston, North Dakota

One and three bow and swing
Promenade outside the ring
Just half around that's what you do
Two and four right and left thru
Gals chain across from where you are
Catch 'em by the left like an allemande thar
Back 'em up boys, in a right hand star
Shoot that star with a full turn around
Gents star right three-quarters round
Do an allemande left and an allemande thar
Go right and left and form a star
Back 'em up boys, in a pretty little star
Shoot that star with a full turn around
Gents star right three-quarters round
Then allemande left like you always do
Go right and left and you're not thru
It's a left hand swing, go all the way round
Gals star right three-quarters round
Allemande left with your left hand
Here we go right and left grand
Promenade don't slow down
One and three wheel around
Box the gnat with the couple you found
Pull her by, pass thru the couple you meet
Go on to the next and box the gnat
Right and left thru the other way back
Now cross trail thru and find your corner
Allemande left, don't step on her
Partner right, a right and left grand.

The
**CALLER
OF THE
MONTH**



Fred Caulkins — Stuart, Iowa

THIS MONTH we turn the spotlight on Fred Caulkins, currently the president of the Central Iowa Callers' Association and Regional Chairman for the 9th Annual National Square Dance Convention at Des Moines on June 9-11.

Fred was calling square dances when he was all of fourteen years old but he didn't become acquainted with the "newfangled" Western Square Dancing until later on. In 1954 he and his wife Hattie organized a group of about 50 teen-agers to start in the Western style of dancing and the same year he joined the Callers' Association which he now heads.

With the help of literature on dances for beginners and after hours of practice Fred taught his first class of adult dancers, 41 couples large. Teaching is still very close to Fred's heart and every fall he has new classes. He calls regularly for nine clubs and does many one- and two-night stands as well. He and Hattie teach two round dance classes and they both have fun right along with their dancers in both squares and rounds.

Fred has attended the Lighted Lantern Institute at Golden, Colorado and has called at many festivals. What started out as a hobby for him has turned into full-time work. Until

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last August he worked as an oil station attendant; now he devotes his time exclusively to square dancing and to his family of two daughters, one son and six grandchildren.

WINNERS ON PREMIUM PLAN

Every month we are happy to report a number of winners of the exciting prizes offered square dance subscription salespeople on the Sets in Order Premium Plan. The latest winners are: Earle Park, Yorkton, Sask., Canada (50-cup Percolator); Mrs. Ernest Cornford, Sudbury, Ont., Canada (5-year subscription to

Sets in Order); Rosalie Hoskins, Friendly Square Dance Club, Corpus Christi, Texas (50-cup Percolator).

JACK HESS

One of the most active and well-liked callers of the Washington, D.C. area, Jack Hess, passed away on April 14 at Georgetown University Hospital after an illness of about 1½ years. His taw, Amanda, will continue teaching and indicates that square dance friends will be more than welcome at Hesscastle, their home, as always.

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blossoms out with new dances like June flowers!

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Felix Cole, 1015 W. Juniper St., Oxnard, Calif. has Sets in Order magazines in covers for the year 1949 thru part of 1959. These include some rare editions indeed and Felix will pass them along to some young caller who will get in touch with him. For 'phoning his number is HUnter 3-7979.

FESTIVAL MOVES TO BETTER SOUND

The 11th Annual Spring Square Dance Festival sponsored by the Westchester Square

Dance Assn. will move this year from the Main Auditorium of the County Center in White Plains, N.Y. to the Exhibit Hall in the Center. Acoustics have been proved to be much better in the new building. Al Brundage will be the featured caller for this affair on June 4 and a record crowd is anticipated.

THIS WE LIKED

News Notes of the New Mexico State Square Dance Association lists travelling callers as, "ROAD RUNNERS."



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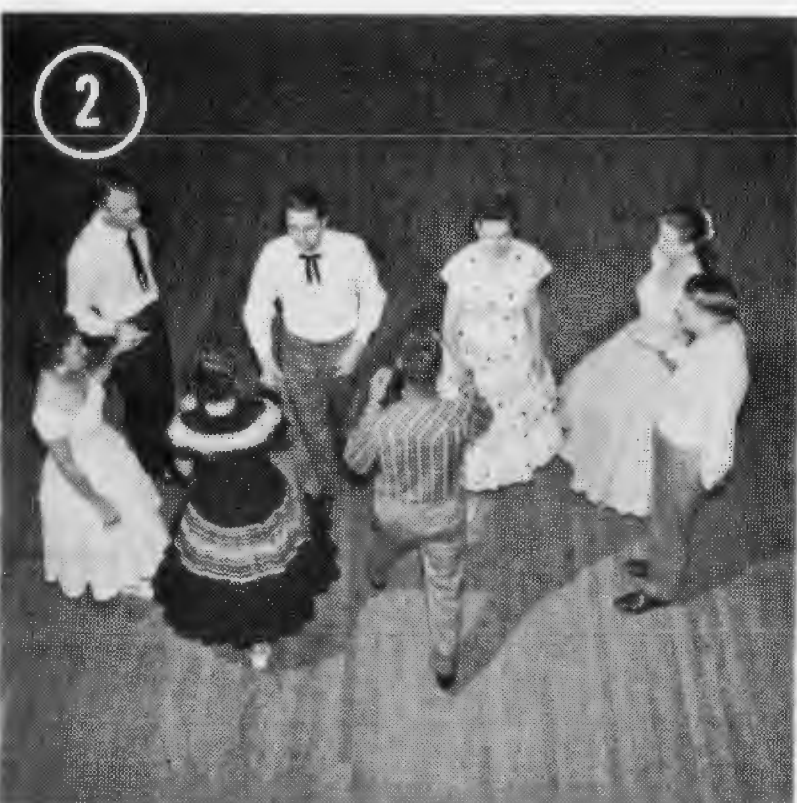
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Three-quarters 'round to the rhythm of the band
Right past your partner then left allemande



After active couples whirlaway (1) they move into the center giving a right to the opposite (2) pulling by and then facing the side. Starting with a left hand they start a three-quarter left square through with the out-

side couple (3). Pulling by the second dancer with a right (4) and the third with a left (5) they all give a right to their partners (6), pull on by then give a left to their corner (7) for a left allemande to complete the figure.



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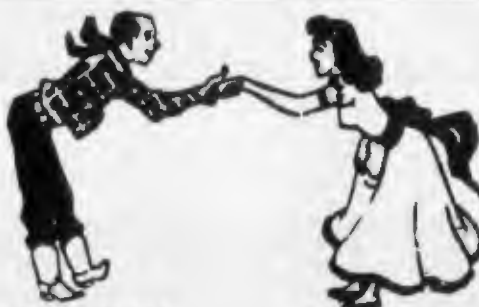
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(Letters, continued from page 6)

I agree with him 100%. The callers I have talked to agree that singing calls should be flip records. Here is the big reason. I am sure we miss some good dances because we will not buy two records to get one dance. If a new singing call has a tricky tune you have not heard before, you need to listen to the original artist's version to learn some of the more catchy tunes.

The record companies should realize that more callers buy records than square dance clubs.

Charles Damron
 Williston, No. Dak.

Dear Editor:

Since the letter of Joseph Ferraro in your March issue could have an effect on the policy of record manufacturers I wish to make my preference known. I will not purchase a flip record if I can buy the same selection without doing so.

When I purchase an instrumental I want both sides to be instrumental selections and when I purchase a record with calls I want both selections with calls . . .

I have given 45's preference over 78's for some time now and at the present time am no longer buying 78's. I like the Balance Record Company's Minidisc and was hoping all manufacturers would adopt this size and speed with the deep groove . . .

Jesse Brown
 North Surrey, B.C., Canada

Dear Editor:

I sympathize with some callers' preference for flip records (Joseph Ferraro, "From the Floor," March 1960) but as a dancer I have a strong preference for records with calls on both

sides. In our area we dance frequently to records and I buy records both for my own use and for one of the local clubs. I find that, except for a very few exceptional numbers, I refuse to buy flip records. For my purpose the instrumental is useless.

I do have another complaint to register with some of the recording companies — not enough patter calls. In attempting to program a series of record dances with a reasonable balance between singing and patter calls, I find myself using the same patter calls over and over... There are many fine recording callers who have recorded nothing but singing calls in recent years although they are equally competent in calling patter.

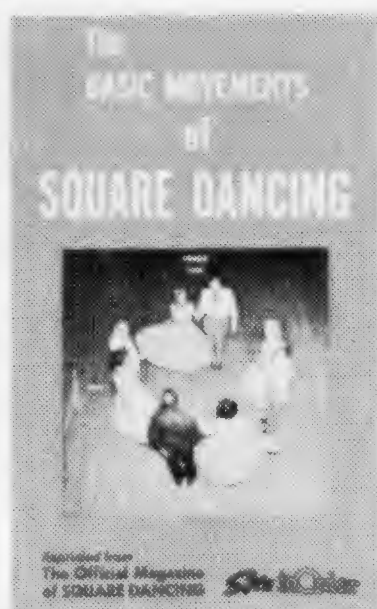
Christ Best, Akron, Ohio

Except for the "Hot Potato" on proper women's undergarments, a few years back, and the recent controversy over reading calls, this stand on "Flip Records" has excited the greatest reader response to these columns. By letting your voice be heard you will undoubtedly help to influence the future pattern of square dancing. Your letters and frank opinions are always most welcome. Editor.

Dear Editor:

I have just returned from Ramstein, Germany where I attended the Spring Round-Up of the European Association of American Square Dance Clubs and feel I should write and tell you of the very enjoyable times Square Dancers are having in Europe. The dancing is of a high standard and the clothes worn by the dancers are really lovely, also there seem to be many classes for beginners so it is obvious that Square Dancing is being enjoyed by the majority of people.

I used to yearn to travel to the States after reading the accounts of dances in Sets in



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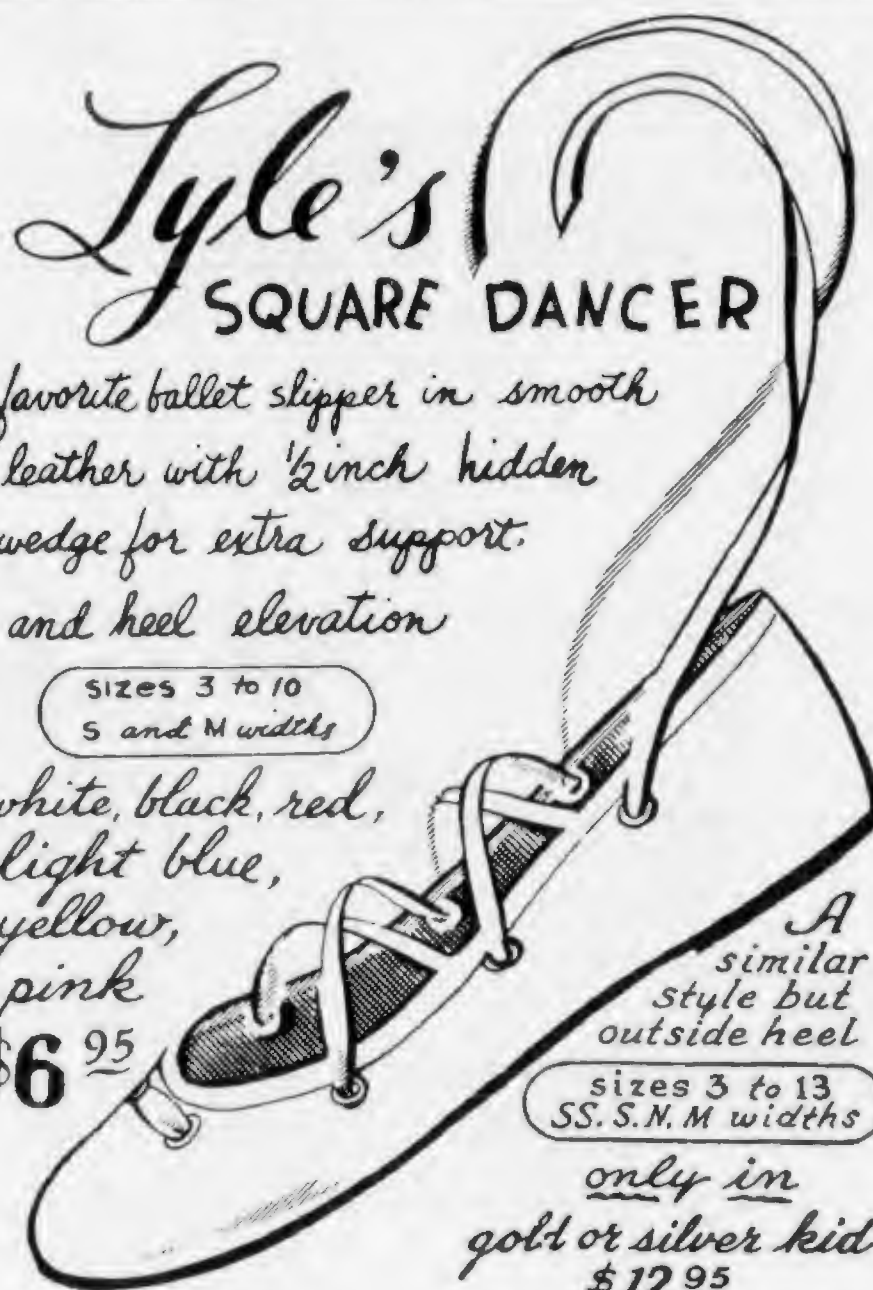
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Jeanette Smith
Southall, Middlesex, England

Dear Editor:

Our hats are off to your great magazine and Don Armstrong, for the fine articles on Contra Dancing. We were introduced to this form of dancing last summer at Ed Gilmore's school and were convinced that it is a very important

part of the Square Dance program. We have been introducing Contras to established groups of dancers, using the dance pattern outlined in the first article. Most of the dancers are laughing and having a great time by the time the dance is finished. If you can keep them Smiling, you can keep them Dancing...

Vic and Margie Willson
Garden City, Kansas

Anybody for more articles on Contras? Let us know what, if anything, may be giving you trouble and we'll try to come up with the answer in a coming issue. Editor.

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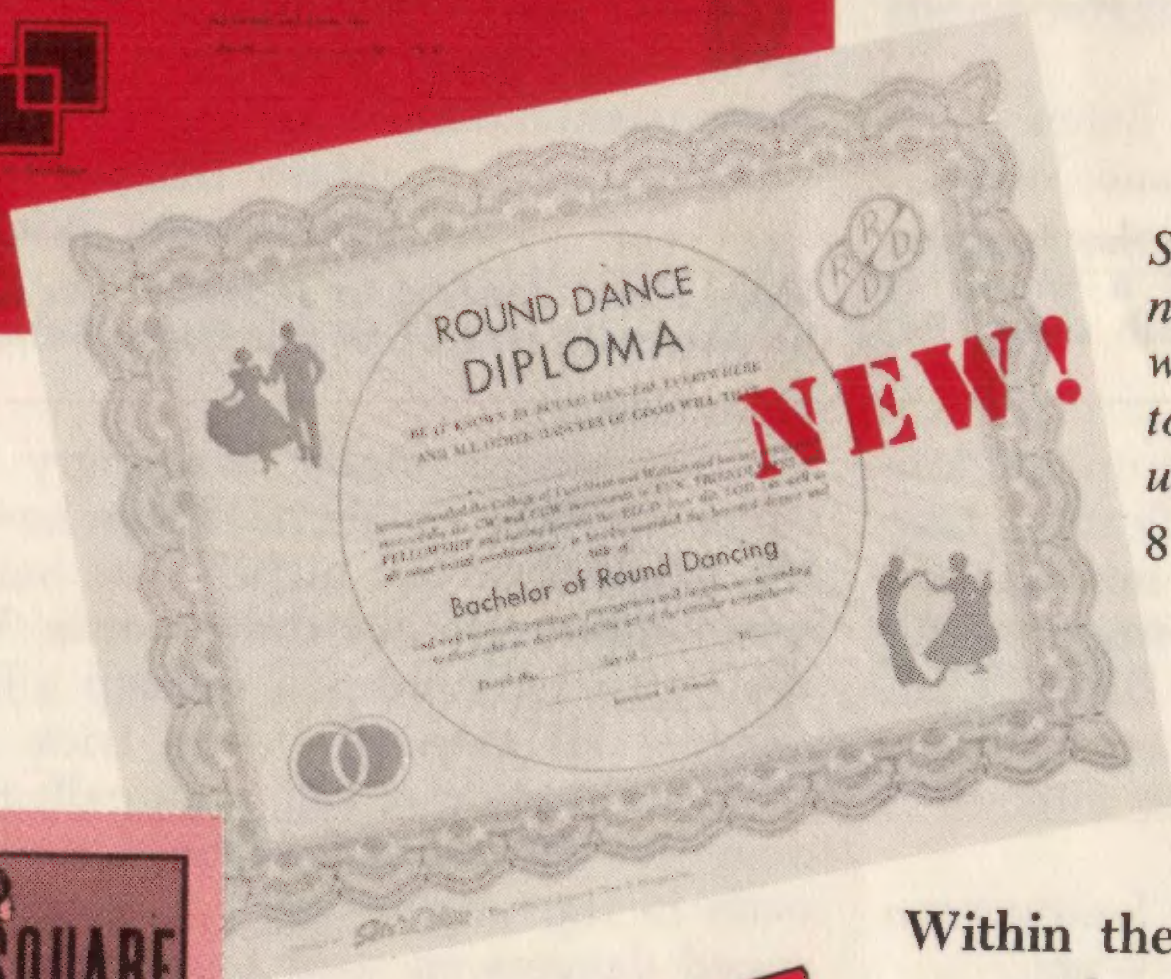
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Dear Editor:

... The Western Dance Association of Spokane has had very good success with the Square Dance Party T.V. program in Spokane which has been on the air since last summer. It has been operated as an open dance with little or no exhibition dancing. The result has been a program that is rising in rating every week. This has been one of the biggest boosts this area has had for a long time...

Dick Behm
Spokane, Wash.

As we understand it, the dancers in the Spokane area are listed alphabetically and a group is drawn in order from this list for each show. Ed.

Dear Editor:

... Square Dancing still goes on up our way much to our satisfaction and gratification. Last fall we added three new classes of new dancers and were gratified to have good turnouts at all... Our First Wisconsin Square Dance Convention last August was a wonderful success and we felt it helped instill a new interest in our area...

Margaret Leatherman
Menasha, Wisc.

Dear Editor:

... Thru the (Far East) callers' assn. we plan to standardize figures, dances, teaching methods, beginners' programs, etc. In the nine different clubs we have 12 callers of varying experience and each plans a new class. Here at Johnson Air Base we still have two clubs for regular dancing and each plans a new class. (I) myself have a new class at Yokota Air Base, seven miles away which is a new area with many possibilities.

Major Richard R. Simmons
Johnson Air Base, Japan

More about dancing in Japan in "As I See It" and on pages 20 and 21 of this issue. Editor.

Dear Editor:

... It always makes me angry to hear a caller say, "You should have seen how I *stopped* the whole floor last night!" I've heard a good many callers use just those words. We believe it shows a lot more skill to keep a large group *dancing* all evening... The trick is to give them an evening of fun, with calls that can be done. It's easy to make enough slight changes, even in the singing calls, to keep the experienced dancers on their toes and give them a

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"challenge." But as for this tendency of some callers in wanting to stop the floor... that is definitely going to sour a lot of fine people on our very favorite hobby.

Jamie Kelly
Anaheim, Calif.

Dear Editor:

I would just like to take this opportunity of saying how much a little group of Square Dancers in Broken Hill, Australia, appreciate "Sets in Order" and how we look forward to the news of the Square Dancers in America...

Max S. Middleton
Broken Hill, N.S.W., Australia

Dear Editor:

...I want to compliment you for not taking sides in Sets in Order. I am aware that you are presenting both sides of the picture...

Ernie Felsted
Bettendorf, Iowa

We try, Ernie; We try! Editor.

Dear Editor:

...As a caller I am interested first and foremost with the promotion of square dancing and providing for the dancers for whom I call the very best possible in fun and enjoyment. It then goes without saying that I am greatly concerned with new ways to use basics in dances and also any new material and basics which are introduced... This is one of the reasons callers form associations and subscribe to... square dance publications; to learn new material and exchange ideas. However, greatly lacking is an intensified study of new basics. One callers' group to which I belong... publishes a monthly workshop sheet which presents new squares, etc.... In regard to new basics... they merely state that such a basic

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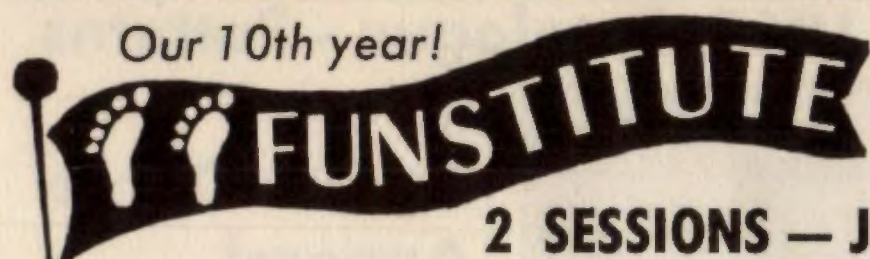
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has been accepted or rejected by the group,
NOT WHY . . .

I have long felt that a group of well known
callers should analyze the new basics that come
upon the scene, pointing out the merits and the
disadvantages of the new basic. The findings
of this group should then appear in a national
square dance publication . . .

I am not suggesting that this group do all
of the thinking for the rest of the square dance
callers in the nation, but it will present "food

for thought" and give us additional information
which may not have occurred to us . . .

Ivan Midlam
Eugene, Ore.

It is seriously hoped that at the National Conven-
tion in Des Moines this month representatives of
all square dance callers' associations may get to-
gether for the first time and perhaps set into
action some plan for exchange of ideas and
policies. Through such an alliance standardization
or refusal of new basics could be handled much
more intelligently. For more thoughts on this see
"As I See It." Editor.

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Photo by Gil Seymour

Jules and Dottie Billard, Washington, D.C.

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That was in 1955; the Billards haven't played a bridge game since. They've followed the lead set in that first course: each of their beginner classes has included several couples new to both rounds and squares and who became ardent square dancers as a result of their introduction to rounds.

Jules and Dottie are convinced the two activities are complimentary, each beneficial to the other. Adds Dottie, "We firmly believe that so long as square and round dancing are led by people whose aim is to keep these activities entertainment and recreation, there can be fun in both squares and rounds and room for both in the lives of the dancers."

The Billards are leaders for two round dance clubs in the Maryland suburbs of Washington. They are also conducting currently two intermediate and one basic round dance class. They

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Not only have the Billards participated in round dance programs for three Atlantic Conventions and for the Third Annual Richmond, Va., Festival but their clubs have been asked to present rounds at the D.C. Folk Festival.

MINNESOTA CONVENTION

The Land of Mines and Pines will be the setting for the 9th Annual State Convention of the Folk Dance Federation of Minnesota, on June 24-26, for it will take place at the Junior and Senior High Schools in Grand Rapids, Minn. Handling the squares will be Jerry Helt, up from Cincinnati, while Dick and Ella Reinsberg of Detroit, Michigan, will be in charge of the rounds. This annual event is increasing in size and importance each year and this year's attendance is anticipated to be the largest yet.



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BOB FISK — Kansas City, Missouri

TEACHING

PAUL 'n EDNA TINSLEY, Ottumwa, Iowa

STAFF

2nd WEEK — SEPT. 18 to 24

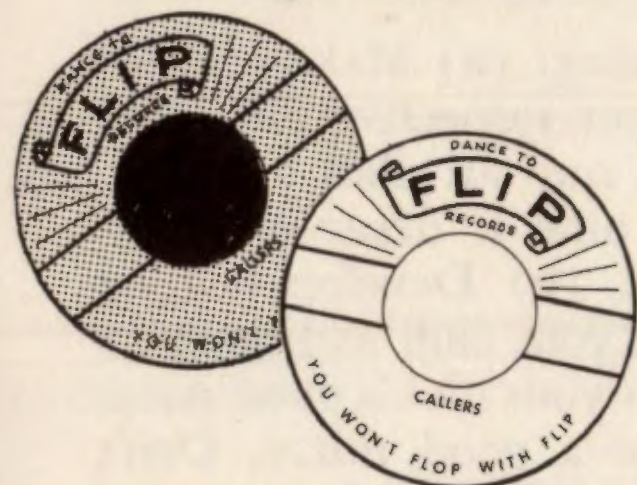
JOHNNY LeCLAIR — Riverton, Wyoming

WALLY SCHULTZ — Janesville, Wisconsin

ELWYN 'n DENA FRESH — Wichita, Kansas

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SEPT. 11 TO 25, 1960





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FLIP-H-104 — GRAND PROWL — flip/side — calls by — HORACE HALL

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R-504-A — BELLS OF AVALON — dance by — GERRY TWINN

R-504-B — TIPTOE THROUGH THE TULIPS — dance by — GERRY TWINN

R-503-A — SILVER DOLLAR — dance by — RITA KENNY

R-503-B — LITTLE GRASS SHACK — dance by — GERRY TWINN

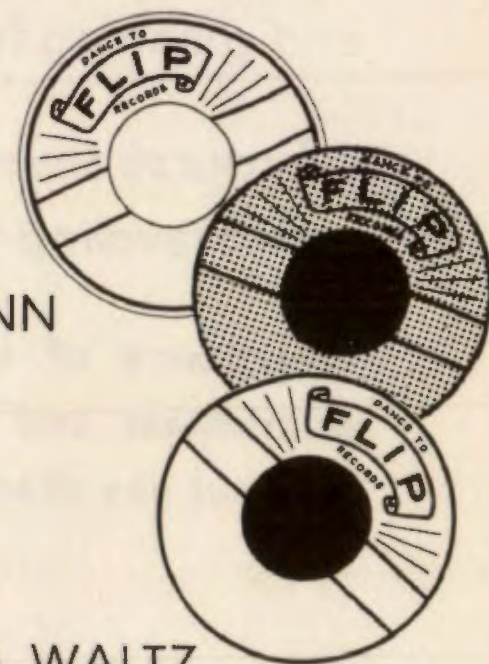
OTHER FLIP ROUNDS

R-502-A — BLUE DANCING SHOES

R-502-B — BUTTONS AND BOWS

R-501-A — LOUISIANA WALTZ

R-501-B — CATCH A FALLING STAR



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GEMS FROM THE OTHER PUBLICATIONS

(From Square Your Sets, Alberni Valley Dancers' Assn. Bulletin — November, 1959)

... "It is this writer's opinion that too many square dancers have been lulled into believing that square dancing should be fun without any effort on their part. This is not so! While the fun and enjoyment of square dancing can know no bounds, it will be indestructible only if everyone does his or her part to make it so ...

"Here are one man's ideas on what we must do to make sure we will continue to get our

Fun out of square dancing: (a) Make sure we elect an executive to our respective club that is suitably qualified to run our club and who can give the job the time it deserves. Then back up our executive. (b) Develop a good club spirit; be proud of your club and don't do anything that will harm your club's good name in the district. (c) Be a good mixer. Don't develop a 'clique.' Be friendly. Don't get angry if your square breaks down ... Be tolerant of people who can't dance as well as you. If you are the best dancer in your club you don't

JUST FOR FUN!

Won't you plan on attending a Convention or a Square Dance Institute this summer? It's a grand way to spend a vacation — meeting new friends, making new contacts and gleaning fresh ideas.

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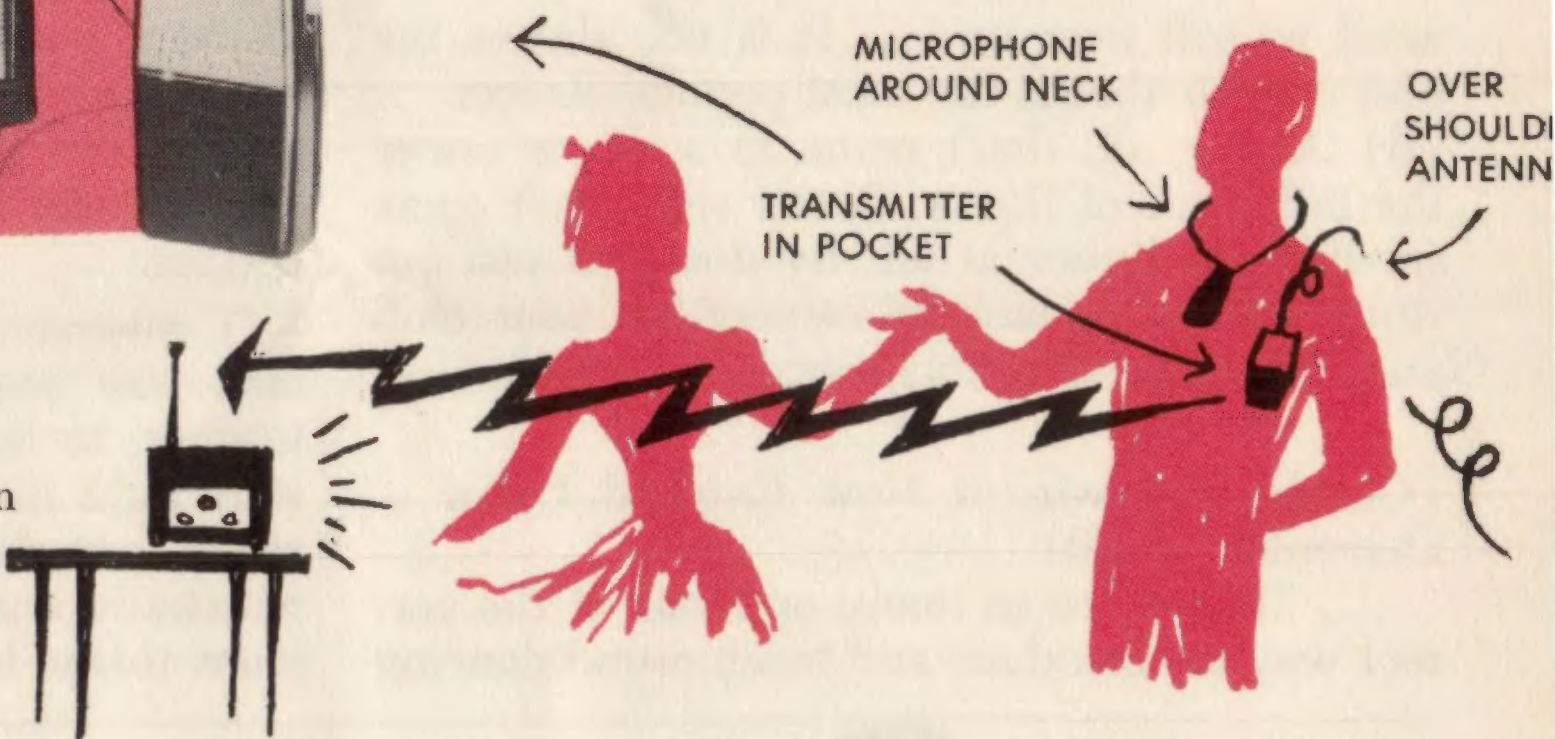
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Staff for Final Week

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FEE: \$58.50 per person (includes everything for a full 7 day week)

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need to tell everyone . . . It is not always the best dancer that is the most popular dancer . . . (d) Above all, don't come to a dance under the influence of liquor. Better still, don't come smelling of liquor at all. By doing so you are simply showing lack of respect for your club and square dancing in general . . ."

* * *

(Charlie Baldwin in New England Caller — December, 1959)

. . . "There are as many opinions of the correct way to introduce and teach round dancing

as there are teachers. Due to so many conflicting methods it seems to me the round dance leaders are posed with a real problem. One which they should take immediate steps to correct.

"Conversing with different round dance leaders, most seem to be of the opinion that a teacher, to hold the interest of a group, must start right in teaching a routine which is currently popular. If you are familiar with the nationally known ballroom dance studios, you know this to be a fallacy.



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 1117 — TEN YEARS, flip instrumental
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2309 — DON'T SAY ALOHA WHEN I GO
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"Regardless of the type of dance being taught, there are certain basics which must be presented and practiced.

"A round dance teacher should have complete knowledge of rhythms, body mechanics, locomotion and basic dance steps ..."

* * *

(Jenifer Jenkins in Tips, Birmingham, Ala. November, 1959)

... "Always dancing with the same people, either the same club members or always the same square, robs you of the fun of meeting

and making new friends. You form a set pattern of dancing that is hard to change and often it is difficult to dance with other folks at (a) Jubilee or other dances where there is much variety. Make it a point to go visiting real soon ..."

NATIONAL FOLK FESTIVAL

Sarah Gertrude Knott, Director of the National Folk Festival, announces that it will take place this year on June 1-4 at the Carter Barron Amphitheatre in Washington, D.C. The

DANCE AT THE SUNNY HILLS BARN

Saturday
Night
Schedule



June 4 — Joel Pepper
 June 11 — Bob Johnston
 June 18 — Bruce Stotts
 June 25 — Glen Story

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national gathering, of which this is the 24th, was held in Washington for five years, from 1939 to 1943. Coming "home" after wandering to other areas, old friendships will be renewed. This year American folk traditions will be emphasized at this Festival.

PROCEEDS TO BENEFIT

It has just been learned that the final total turned over to Casa Colina Crippled Childrens' Home by the Cow Counties Hoedown Assn. in the Riverside, Calif., area, was \$2,318.00. This

represents net proceeds from the benefit dance held last January in Riverside and brings the total monies donated by the association to Casa Colina to \$9,692.69 in seven years!

THE NAME'S THE SAME

It looks like the trend has started. Here are some more folks who want to get in touch with clubs named the same as theirs. To wit, Top Rainers c/o Betty Payton, 1314 Lake, Kansas City 9, Mo.; and Round Robins c/o Paul Hauck, 8901 Burdette Rd., Bethesda 14, Md.

Perfect for Summer Dancing

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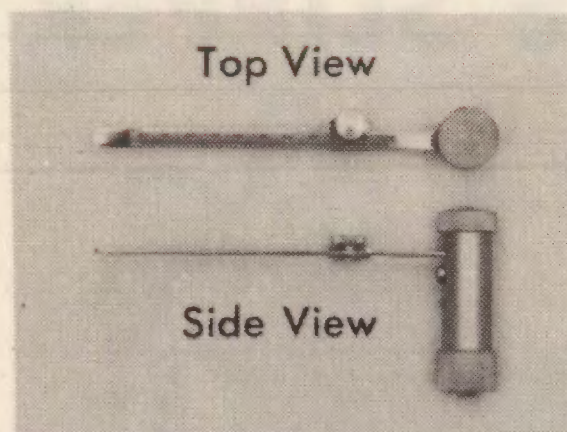
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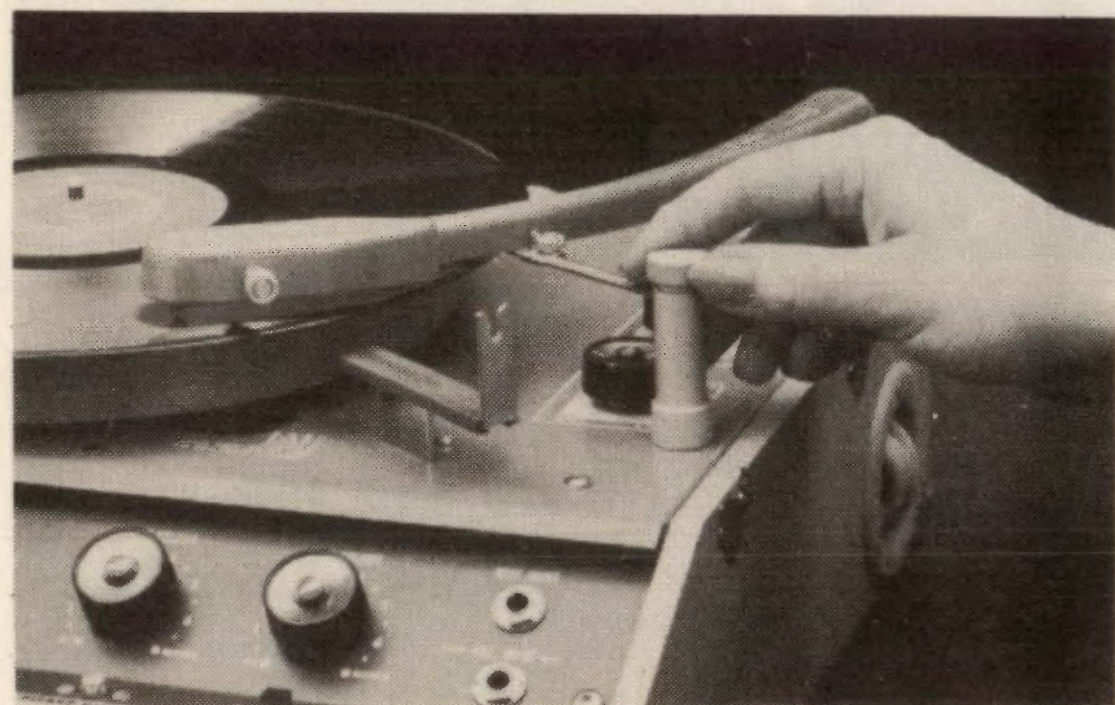
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Pancho Baird • Don & Marie Armstrong

Chuck Goodman

Free pre-festival warm-up dances at Sanders Beach pavilion June 20, 21, 22 and 23 with selected area and visiting callers, a different host club each night.

For brochure write: City Rec. Dept., Pensacola, Florida

THIEVERY AT FAULKNER'S

Late in March thieves broke into Faulkner's Square Dance Store in Kansas City, Mo. and stole the entire stock of pants, coats, suede and leather jackets and sweaters, with the loss amounting to \$10,000.00 wholesale. Unfortunately, the loss was not covered by insurance so the Faulkner's are hard at it attempting to re-stock their establishment.

OVERSEAS DATELINE

The Far East . . . Square dancers in the



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Orient were eagerly looking forward to the visit of Bruce and Shirley Johnson of Santa Barbara, Calif., in May. On the Johnsons' calling-and-clinic schedule were Kanto Plains Base in Tokyo; Misawa AB, Japan; Kadena AB, Okinawa; Clark AB in the Philippines and Hawaii on the way back.

Dick Pollitt's square dance class (two squares) graduated on March 22 after a series of 12 lessons in the Green Park housing area serving Fuchu Air Station in Japan. The class promptly turned into a club, the Green Park

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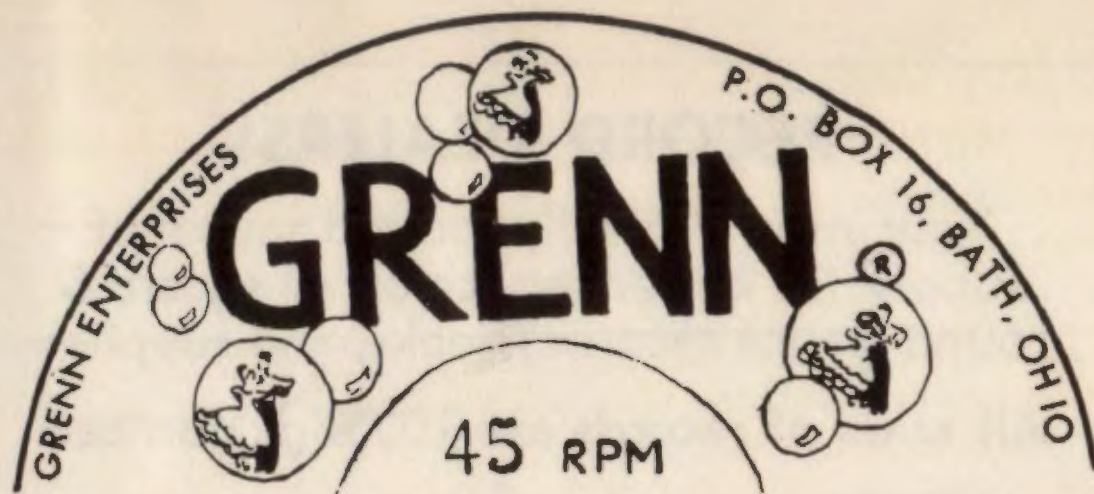
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Promenaders. Paul Bishop is president and Pollitt will continue as caller.

Wiesbaden, Germany . . . From Sacramento, Calif., Lee and Mary Helsel will be wending their way in just the opposite direction from their fellow Asilomar staff-members, the Johnsons and take their bright and cheery selves to Frankfurt, Germany, to call the EAASDC Fall Roundup there on Labor Day week-end.

Mac McGuire is joining his buddies, Ralph Hay, Tex Hencerling, Al Spencer and Freemon Sattelmeier in a program of calling in Germany.

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CALIFORNIANS CONVENE IN LOS ANGELES

The vast reaches of the Los Angeles Sports Arena formed the setting for the main portion of the 7th Annual California State Convention on April 8-10. Dancing began on Friday and continued each day until Sunday at 5 P.M. Discussion panels on topics of interest to square

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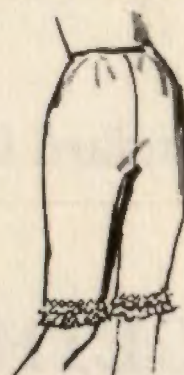
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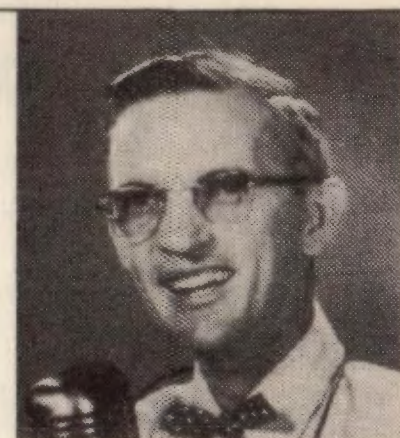
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dancers were presented in the same building; the round dancing sessions were at Audubon School. Approximately 6000 dancers took advantage of the activities provided. Special events included a Fashion Luncheon at the Town & Gown Club on the nearby U.S.C. Campus. An After Party was given at the Los Angeles Police Academy on Saturday night, with spectacular demonstrations of pistol-shooting by "L.A.'s Finest." In charge of these special events was Earle Thompson, who had been hospitalized shortly before the Convention but

who appeared with brief speeches at both functions.

Bob Paden was Chairman of this Convention and at an Advisory Council Meeting on Sunday turned his responsibilities over to Roland Smock who will be Chairman of the State Convention in San Diego in 1961. Earl Callaway presented a bid from San Jose for the 1962 Convention and this was accepted by the Advisory Council. The Advisory Council is made up of the current presidents of the square dance associations in the state of California.

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NEW CALIFORNIA DIRECTORY AVAILABLE

A much-needed service has been added to the California square dancing picture with the publishing of the State-Wide Directory of Square Dance Callers and Leaders by McCartney Publications. This has been compiled under the aegis of the California Council of Square Dance Associations and lists the names of callers and leaders everywhere in the state. It can be ordered for \$1.00 from McCartney, Box 336-M, Pasadena, California. It is an invaluable addition to its informative category.

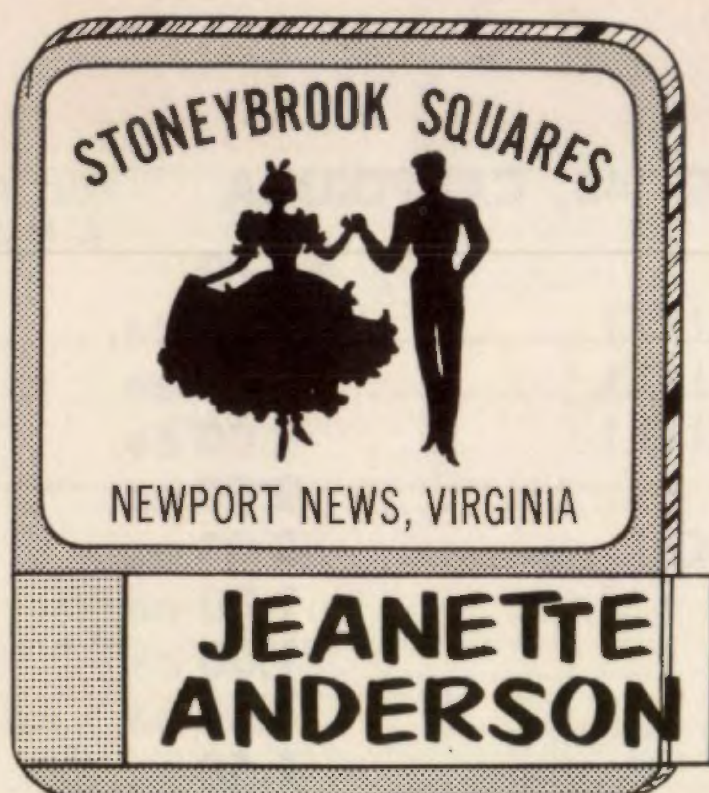
MORE SQUARE DANCE CAMPS

The following camps are under the supervision of Al Brundage, who may be contacted at 11 Dover Rd., Westport, Conn.

June 13-18 — United Squares, Elkhart Lake, Wisc. Brundage, Ed Gilmore, Manning Smith.

Aug. 21-26 — Funstitute, West Point, N.Y. Brundage, Lee Helsel, Dub Perry, Dave Taylor, Tom Johnstons.

Sept. 2-5 — Labor Day Inst., Pittsfield, Mass. Brundage, Warren Popp, Jim Mayo.



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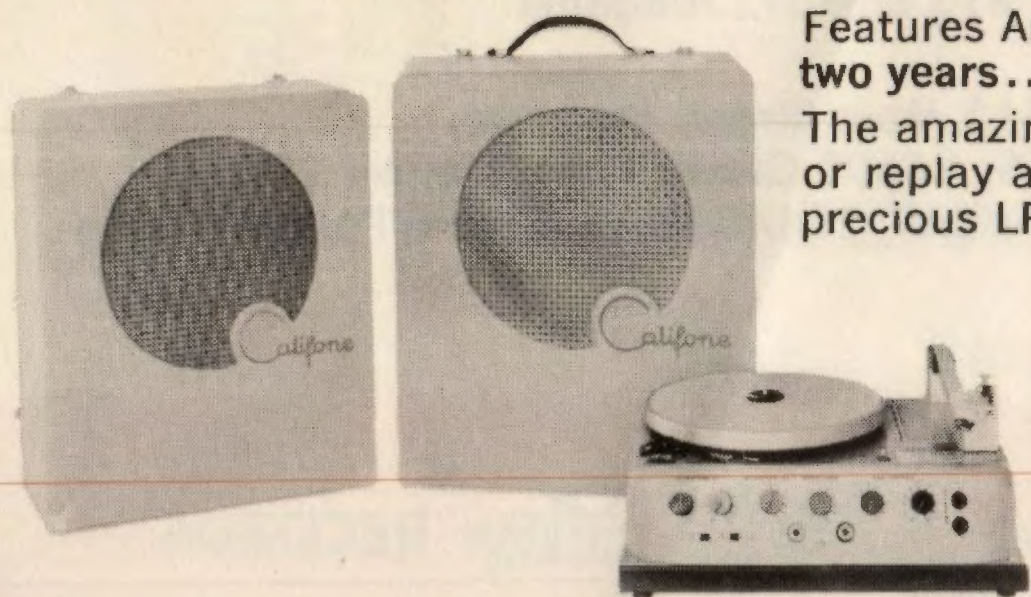
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S.I.O. X1119 — WISHING/I DON'T KNOW WHY with calls by Lee Helsel

S.I.O. X2126 — WISHING/I DON'T KNOW WHY — instrumentals



(Singing Call) Candy Store Lady (Old Timer S-8146 instrumental flip with calls by Bill Castner)
Key: C, Tempo 130

In recent years so many of the so-called "singing calls" have been no more than patter calls *set* to some recognizable melody. This record is a very pleasant exception. In the first place it's a delightful tune. In the second place while the figure isn't intended to be tough (a Cross Trail is the most advanced basic used), it moves right along at a very steady tempo. However there's something else here to consider that makes the dance decidedly different from so many of the current offerings. It has two wonderful gimmicks. First is a well-timed heel-and-toe change of pace that comes in the break. The other is the invitation it offers the dancers to join in and sing during the promenade. We enjoy dancing and calling this one and also feel Castner has here made one of his best contributions to date.

(Singing Call) It's Later Than You Think (Keeno 2150 instrumental flip with calls by Harold Bausch)
Key: C, Tempo: 130

Here's a definite answer to those callers and dancers who get tired of just standing as a side couple while the heads pass thru and around just one, etc. In this dance *everybody works all of the time*. In fact the words heads and sides or couples by their numbers are completely omitted. It's a moving combination of circles and stars and there is nothing tougher than a Box the Gnat in the entire dance. On the accompaniment Schroeders Playboys do a fine job by subduing the melody to a point where it is comfortably heard but not prominently displayed, thus emphasizing an excellent beat and off-beat. This is another good one by Nebraska's Bausch.

(Singing Calls) Oh, You Beautiful Doll/Square Dance Sweetheart (Windsor 4181 instrumental, with calls by Al Brundage 4481) Key: (Doll) F, (Sweetheart) Bb, Tempo 130.

Perhaps this is the beginning of a new trend. Beautiful Doll is a good dance. It was recorded a number of years ago on the Alamar label.

The older recording was not up to today's standards and this re-do will undoubtedly awake a new demand for this release. Al's calling, too, shows a tremendous change in quality and on the current record it is highly delightful. The patterns in Beautiful Doll are very simple with only basic material being used. It has a nice flow and is quite comfortable to dance. Square Dance Sweetheart, while it is not as common a melody as the other, is not too difficult to pick up. The pattern contains a Dixie Chain as the most complicated basic.

HOEDOWN

Moe Down (key: A)/Benny's Nightmare (key: F), (Blue Star, 1532); and Crackerjack (key: A)/Up the Creek (key: F), (Blue Star, 1513).

These seem to be among the favorites in a series of fine patter-call accompaniment currently being produced on this label. The first pair listed features a group known as the Texans while the Crackerjack duo has music by Earl and his Hoedowners. Both offerings feature full, subdued melody, a steady bass beat and a fine "chuck" or after-beat. From the dancers' standpoint, rather than the callers', there is a tendency for these to sound monotonous as there is relatively little variation in the chords used.

NEW RELEASES

FLIP — #107 Buck's Hoedown, flip called by John Hendron; #503 Silver Dollar/Little Grass Shack; #504 Bells of Avalon/Tiptoe Through the Tulips (rounds).

FOLKRAFT — #45-1149 Martha Campbell/Wake Up Susan; #45-1150 High Level Hornpipe/Sally Goodin; and other hoedowns.

GLOBAL—#1001 Long Playing—Jelly Sander's Fiddlin' Country Style (hoedowns).

O.T.—#8152 Oh By Jingo, flip, Castner calls.

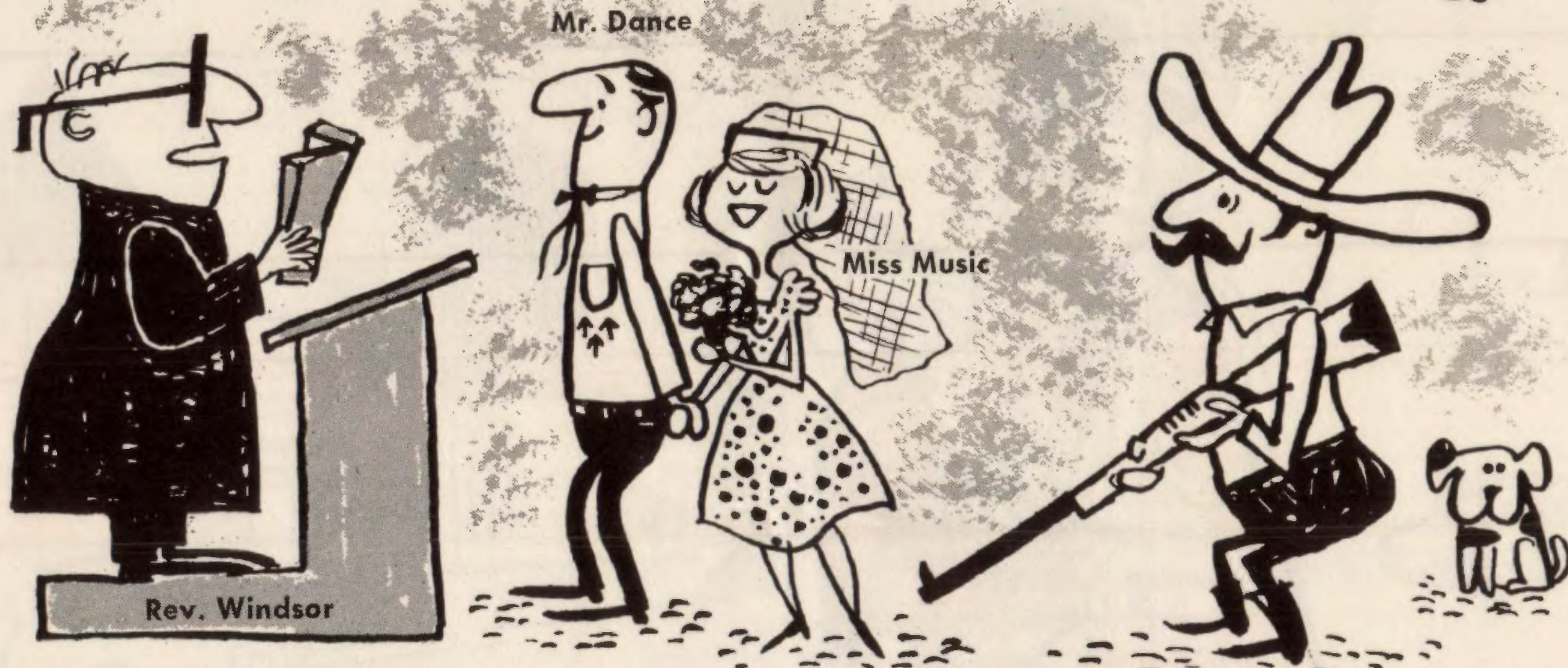
S.I.O. — #X1119 Wishing/I Don't Know Why, called by Lee Helsel; #X2126 is inst.; #X3113 Light Fantastic/Hindustan (rounds).

SHAW — #223/224-45 Whimsey / Mountain Memory; #225/226-45 Someday/Chimes of Spring (rounds); #169/170 Ottawa Special (contra).

W. JUBILEE—#564 I Like to Dance, flip with calls by Mike Michele.

WINDSOR — #4482 Nobody's Baby/You've Got Me Wondering, called by Bruce Johnson; #4182 is same instrumental; #4658 Silk and Satin/Inspiration Waltz (rounds).

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#4482 - with calls

#4182 - instrumental

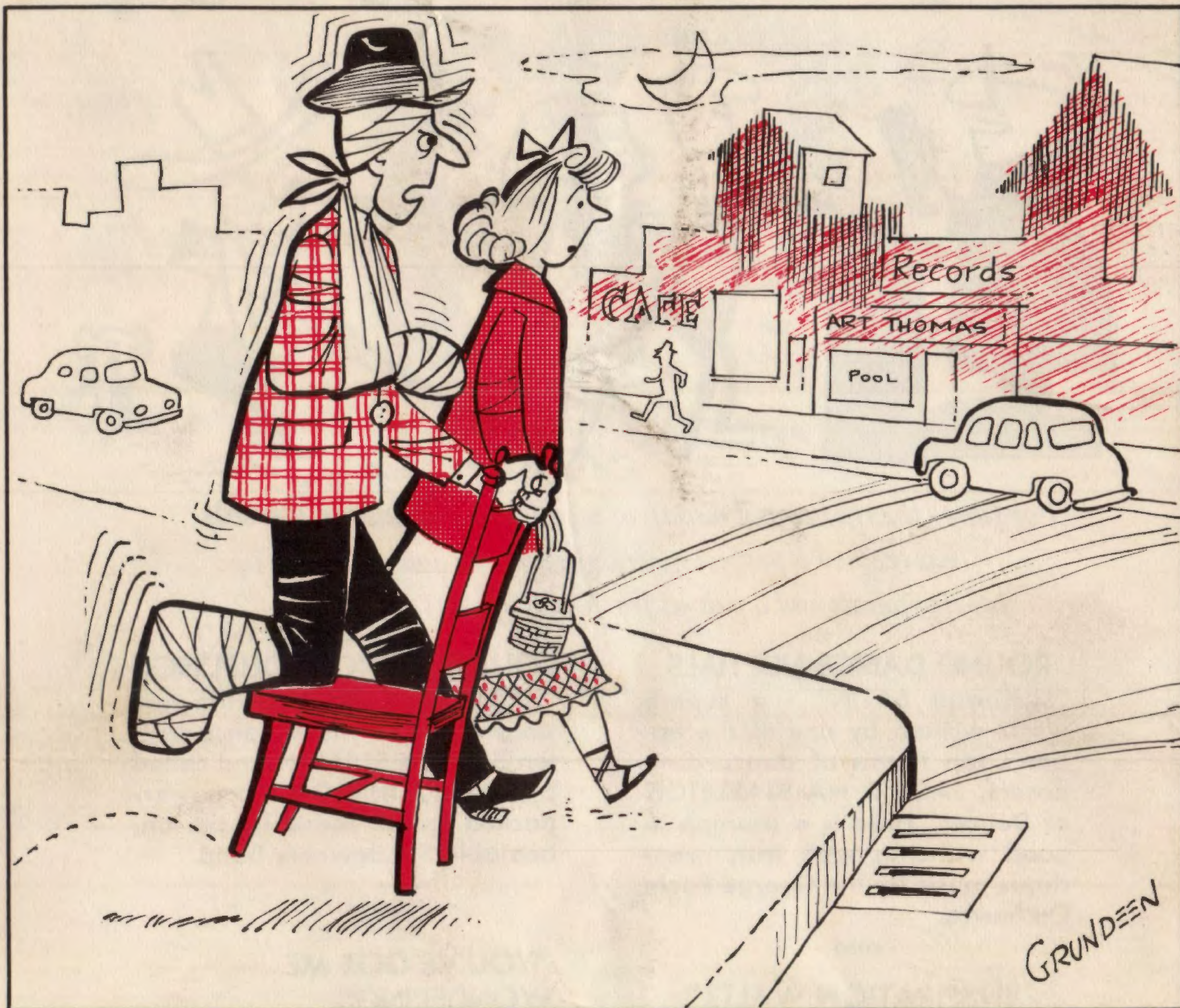
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